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CATALOGUE

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EXHIBITED IN THE MUSEUM OF THE

Archæological Institute of Great Britain and Ireland

DURING THEIR ANNUAL MEETING, HELD IN EDINBURGH, JULY, 1856.

UNDER THE PATRONAGE OF H R. H. THE PRINCE CONSORT, K.G.

COMPRISING NOTICES OF THE PORTRAITS OF MARY QUEEN OF SCOTS,
COLLECTED ON THAT OCCASION, ETC. ETC.

EDINBURGH: THOMAS CONSTABLE & CO.
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MDCCCLIX.

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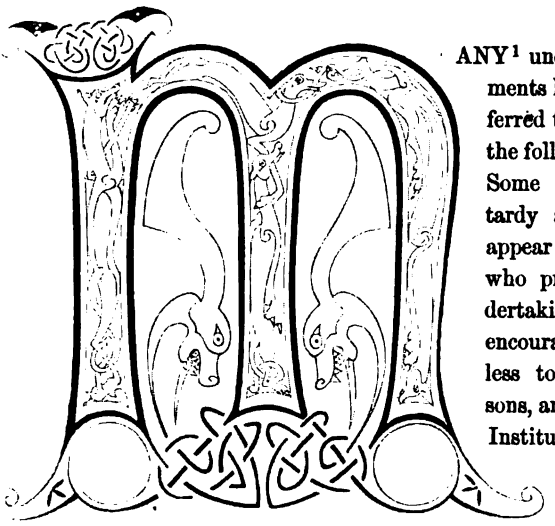
VARIOUS causes have conspired to retard the appearance of the present Volume, and it may reasonably be expected that its Publishers should account for the delay. The work has expanded far beyond the original intention of the Editor, and for this its readers will be duly grateful; but much time has also been consumed in preparing the elaborate Illustrations with which it is embellished. The Publishers avail themselves of this opportunity to express their very grateful sense of the liberality and kindly courtesy of MR. ALBERT WAY, who has carefully superintended the printing of the Catalogue, and who, while conveying their sincere and merited thanks to other Patrons of the work, forgets himself, to whom the volume owes existence.

EDINBURGH, *July* 1859.



ANY[1] unexpected impediments have hitherto deferred the completion of the following Catalogue. Some apology for its tardy appearance may appear due to the friends who promoted the undertaking with liberal encouragement; and not less to numerous persons, and to the kindred Institutions throughout Scotland, whose generous contributions to the collection here described might well seem to claim more prompt acknowledgment. It were too much to hope that, in the endeavour to classify and describe faithfully a series so extensive and miscellaneous, researches, however laborious, should have availed to invest each object with its true interest as a link in the chain of historical or archæological evidence. The difficulty, moreover, of verifying traditional statements has necessarily been increased through the ephemeral nature of the Museum, combined for a special occasion and speedily dispersed. The compiler of the following memorials may sometimes, in the quest of truth, have intruded somewhat rudely within the mysterious circle of family tradition. It has been, however, with the constant desire to approach these venerable legends

[1] The curious Initial given above is from the MS. Evangeliary of Lindisfarne; see Mr. Westwood's observations, *Archæol. Journal*, vol. x. p. 294.

with courteous consideration ; ever mindful of the liberality so largely evinced in confiding, for a purpose of public instruction and gratification, such treasured relics of antiquity and art, surpassing in interest and extent any similar collections previously formed under the auspices of the Institute.

It has not been thought advisable, in the present imperfect state of archæological classification, to attempt any minute distribution under Periods, which have not as yet been satisfactorily established. For the purposes of convenience the multifarious relics noticed in the following pages have been arranged under the following general heads :—1. Antiquities, Egyptian, Greek, Roman, &c., not connected with Britain. 2. Antiquities of the earlier periods found in North Britain, comprising, with the exception only of such as are of Roman character, all that appear not properly to be classed with Mediæval objects. 3. The like, found in England. 4. The like, found in Ireland. 5. Roman and Romano-British antiquities. It should here be remarked, that, for the sake of convenience, objects of heterogeneous material, such as stone, bronze, fictile urns, &c., have frequently been described together, in recording the objects sent by each contributor under the several classes in question, without attempting any more complete and artificial distribution, which would have caused tedious repetition of the exhibitors' names. 6. Mediæval Antiquities, commencing for the most part with those found in North Britain ; Highland Relics, and Miscellaneous Objects of Later Periods ;—Original Documents, Manuscripts, &c. ;—Seals, Coins, and Medals ; including the very valuable description of the large series of Stuart Medals, for which we are indebted to the kindness of Mr. Hawkins ;—Carvings in Ivory, Enamels, and Goldsmiths' Work ;—series of Clocks and Watches ;—Paintings, Drawings, Fictile Ware, and Casts ;—Embroideries and Tapestry, Costume, Ancient Furniture, &c. Lastly, there will be found Portraits and Miscellaneous Objects connected with the memory of the Stuarts ; Relics and Portraits, more especially of Mary Queen of Scots, comprising many of the highest interest and authenticity, with Relics of the later members of that royal race, towards whose calamities Scottish hearts have ever kindled with loyal sympathies, which no lapse of time can extinguish.

I cannot here refrain from offering some observations, which may

aid in elucidating the difficult question of the true portraiture of Mary Stuart. I regret greatly that the task has not fallen, as I had confidently hoped, into the more able hands of my friend, the accomplished Secretary of the National Portrait Commission, Mr. George Scharf. I have to acknowledge, however, with grateful satisfaction, my obligation to his kindness for the tasteful drawing from the effigy of Mary at Westminster Abbey, reproduced in illustration of these notices. That sculpture must always be regarded as one of the most remarkable links of evidence in the perplexing artistic inquiry, which pen and pencil have so often been exerted to elucidate.

It can scarcely be doubted that the earliest portraits of Mary Stuart, from the life, were executed, during her residence at the Court of France as the affianced spouse of the Dauphin, by François Clouet, called Jehannet or Janet, painter in ordinary to Henry II.[1] Prince Labanoff, who has so minutely investigated the subject, states that he first painted her about 1555, when Mary sent her portrait to her mother, Mary of Lorraine, Regent of Scotland, at that time in Edinburgh; and he is disposed to regard the sketch in crayons, in the possession of the Earl of Carlisle, as the type of that portraiture. The charming drawing at Castle Howard, of which a notice will be found in this Catalogue, p. 204, is attributed to Janet, as is likewise the drawing closely resembling it in character, preserved at Paris in the Library of St. Geneviève, and engraved in the *Portraits des Personnages Français*, by Niel. It is confidently regarded as a most authentic delineation of the features of Mary in early life; but it must be admitted that these drawings present the aspect of maturer years than the age of Mary at the period in question.[2] She was then

[1] I had hoped that these notices might have been accompanied by an account of the Clouet family, and especially of Jehannet, from the pen of Prince Labanoff; but an untoward accident prevented the realization of his promise. Jehan Cloet or Clouet, a painter at Brussels, about 1475, was father of Jehan, called Jehannet, a name which probably indicated only that he was the junior; he was painter in ordinary to Francis I. François Clouet, his son, also called Jehannet, was painter in ordinary to that king, after the father's decease, about 1541, and held the same office during the reigns of Henry II., Francis II., Charles IX., and Henry III.—See Count de Laborde's *Renaissance des Arts à la Cour de France*, tome i. pp. 1, 79; and M. de Fréville's Observations in the *Archives de l'Art Français*, tome v. pp. 97, 287.

[2] This pleasing portraiture has been selected by M. Mignet as the type given in his *Histoire de Marie Stuart*, frontispiece to vol. i.

in her fourteenth year. The beautiful painting at Madrid, in the Royal Collection, of which a copy, obtained through Lord Cowley, whilst ambassador at the Court of Spain, was communicated to me by the late Rev. W. Bradford, formerly chaplain to the British embassy at Vienna, may, as I conceive, be recognised as a type of earlier date than the crayon drawings above mentioned. It is certainly more conformable to the features and expression of the lovely girl of thirteen; and there are other paintings, productions apparently of the French school of the period, although by a less artistic hand than that of Clouet, and possibly not painted from the life, which are not undeserving of consideration,[1] more especially when compared with the miniature busts upon Mary's early coinage, and on the nuptial medal, of which the dies exist at Paris (see p. 182 in this Catalogue). In the graceful little portraiture in the collection of my friend Charles Sauvageot, now transferred to the Louvre under his personal custody, Mary appears in her bridal attire, a white dress, richly jeweled; her long crisp locks fall disheveled over her shoulders; an ornament resembling a crown, not arched, is seen upon her head, and all the accessories seem to indicate the youthful Queen of Scots, as she may have appeared, when in her sixteenth year she espoused the Dauphin in Nôtre-Dame, on April 24, 1558.

The development of womanly expression in Mary's features was, no doubt, rapidly matured by her subsequent sorrows,—the death of her mother in June, 1560, the untimely end of her youthful husband, Francis II., on December 5 in the same year, and the total reverse of the court policy in the exclusion of the Guises and the regency of Catherine de Medicis. The sudden change which marks the second portraiture by Janet, assigned by Prince Labanoff to 1560, and representing Mary "sous blanc atour en grand deuil et tristesse," as she is described by Brantôme, appears scarcely credible, ungraceful as was the mourning attire which court custom imposed on the *Reine Blanche* under such a bereavement. There can, however, be no doubt, that this is the veritable portraiture of Mary in her

[1] I may cite as examples the curious portrait on panel in Mr. Colnaghi's possession, and another in the collection of Mr. Botfield; both photographed by Caldesi for the Series selected from the portraits exhibited at the apartments of the Institute, in June 1857. A beautiful portrait of the early period, said to be of Mary's seventeenth year, is in the possession of the Marquis of Salisbury.

first widowhood, a type, of which the crayon drawings at Paris, in the Imperial Library and the Library of St. Geneviève, the contemporary crayon drawing in Dr. Wellesley's collection at Oxford, and the painting in oil at Hampton Court, identified as formerly in the possession of Charles I., and at that period recognised as a portrait of Mary by Janet, may be cited as the best authenticated examples.[1]

Of the numerous artists of celebrity whose names have been associated with certain portraitures of Mary, Prince Labanoff has shown the improbability that any, excepting Janet and Peter Porbus, painted her from the life, during her residence in France, namely, from the age of six until her eighteenth year. To the last-named painter he attributes a painting in his own collection at St. Petersburgh ; it was purchased at Paris during the first Revolution, and represents Mary crowned and designated Queen of France.[2] No satisfactory conclusion has been stated in regard to the highly interesting painting which was acquired by the late Mr. Fraser Tytler, described in this Catalogue, p. 209. Our knowledge of the artists of the French School under the influence of Italian taste, which prevailed in France at the period, is extremely limited. There is, however, a fact on record, to which Prince Labanoff and other writers on the subject have not adverted, although tending to throw light on the origin and authenticity of Mary's early portraitures. In the "Maison de Marie Stuart," preserved among the French archives, and printed by M. Teulet, in his *Collection of Documents relating to Scottish History*, tome ii. pp. 121, 137, there occurs, in a list of the Queen's household drawn up at Edinburgh on 13th February, 1566-67, the following entry, among the "*Vallets de Chambre:* . . . . A Jehan de Court, paintre . . . . ij^{c}.xl. livres." Hence it appears that Mary had attached to her court in Scotland a painter of the French school, of a family of no slight note in the history of the arts in France at the period. He may have been the painter signing himself "Jehan Court, dit Vigier," about 1556, who produced the exquisite enameled *tazza* of the work of Limoges, bearing the arms of Mary Stuart, in the collection of the late Count Pourtalès, at Paris. Jean de Court succeeded François Clouet, called Janet, in the office of painter in ordinary to

[1] See a detailed notice of these and other portraits of their class in this Catalogue, p. 201 ; Labanoff, *Notice des Portraits de Marie Stuart*, pp. viii. 147, 155.
[2] *Ibid.* pp. viii. 145.

Charles IX., in 1572; it is very probable that he may have previously been attached to the household of Mary, and, as Count de Laborde remarks, he must have been "un homme de talent."[1] He may have produced certain miniatures of Mary, of which mention occurs in various documents, and for which hitherto I have made fruitless search. Queen Elizabeth, it may be remembered, had in her possession a miniature of Mary, which she produced from the *escritoire* in her bed-chamber, during the singular interview described by Sir James Melvil, ambassador from the Scottish Court in 1564.[2] This may have been the portrait of which Lord Seton had been the bearer, sent by Mary to Elizabeth about 1560, shortly before the death of Francis II. I have sought in vain to identify it with the charming miniature in Her Majesty's Collection, thus described by Vanderdoort in his Catalogue of Limnings belonging to Charles I. at Whitehall, about 1639: "Queen Mary of Scotland, upon a blew grounded square card, dressed in her hair, in a carnation habit laced with small gold lace, and a string of pearls about her neck, in a little plain falling band, she putting on her second finger the wedding ring. Supposed to be done by Jennet, a French limner."[3] Mary presented a rich chain and her portrait to Hatton, who came to Scotland as one of the embassy at the christening of Prince James, December 17, 1566. She retained until her execution a little folding tablet of gold, with miniatures of herself and Darnley, with their son, thus described in the inventory taken at Chartley in August, 1586: "Petit livret d'or ayant les portraicts de la Royne d'Escosse, de feu son mary, et de leur fils." This touching little memorial was doubtless the same which occurs in the inventory taken at

[1] See the *Renaissance des Arts à la Cour de France*, by Count de Laborde, tome i. pp. 231, 317; and the Notices of the Enamels in the Louvre by the same talented author, p. 276. M. de Fréville has given some notes of Jean de Court and other artists of that name, in the *Archives de l'Art Français*, tome v. p. 380.

[2] See *Melvil's Memoirs*, edited for the Bannatyne Club, p. 112; Fraser Tytler's *History of Scotland*, vol. vi. p. 300.

[3] *Catalogue of Pictures, &c., of Charles I.*, published in 1757 from Vertue's transcript of Vanderdoort's MS. Catalogue in the Ashmolean Collection, p. 43. This miniature is probably the "little limning of Mary Queen of Scots, in a gold case," among the pictures of James II., Catalogue, p. 53. It was exhibited, by the Queen's gracious permission, in the Stuart Series collected by the Institute, in June, 1857, and may be seen among the select examples photographed for Messrs. Colnaghi's publication on that occasion.

Fotheringhay, February 20, 1587. There was found at that time in the custody of Elizabeth Curle, "a booke of gold enamelled, contayninge the pictures of the late Scottishe Q., her husband, and her sonne" (Labanoff, *Recueil*, vol. vii. pp. 243, 257). We may probably trace it further in the bequest by Elizabeth Curle to the Seminary at Douai: "Un joiau d'or, qui renferme un petit portrait de la Reine" (*Archæol. Scot.*, vol. iv. p. 370).

I have been unable to ascertain the period during which Jean de Court may have remained as painter in ordinary in Scotland. The following curious anecdote is preserved in the Hawthornden MSS., regarding a painting sent by Mary to France, about the time when his name occurs in her household. "Queen Marie having sent upon ane brode the Portrait of her Husband Henry and her owne, w^t^ the portraite of David Ricci in prospective, to the Cardinall of Lorraine her Uncle, he praised much the workmanship and cunning of the Painter; but having asked what hee was that was drawen by them, and hearing it was her Secretarye, 'Je voudrois (said hee) qu'on oistoit ce petit Vilain de la! Qu'a il à faire d'estre si pres?' After the slaughter of Ricci, one told him that the Scots had done what he desired, 'Car ils avoyent osté le petit Vilain aupres de la Royne.'" These portraits, which may have been by the pencil of Jean de Court, were probably painted about the time of Mary's marriage, July 29, 1565. The murder of Rizzio took place on March 9, in the following year.

The opinion of so experienced a judge of art as Horace Walpole is so deserving of consideration, and it has been so distinctly stated in his letter on this subject addressed to Sir Joseph Banks, that, although well known doubtless to many readers, I may be permitted to give the following extract.[1]—"I never could ascertain the authenticity and originality of any portrait of Mary Queen of Scots, but of that which is in the possession of the Earl of Morton, and which was painted when she was a prisoner at Lochleven. There are copies of it at St. James's, at Hatfield, and Hardwicke. Vertue did not think that the fine head in a black hat, by Isaac Oliver, in the King's Collection, and which Vertue engraved when it was Dr. Mead's, was a portrait of her.[2] He also doubted if that at Chis-

[1] This letter was given by Chalmers in his *Life of Mary*, vol. i. p. xv.

[2] Vertue engraved it on a plate of gold, of the size of the original miniature

wick, which he engraved for Lord Burlington, and said to be painted for her by Zucchero, when married to Francis II;[1] but it is not clear that Zucchero ever saw her, nor is the nose like that in Lord Morton's picture, which agrees with the figure on her tomb at Westminster; in both, the nose rises a little towards the top, bends rather inwards at the bottom; but it is true that the profile on her medal is rather full too.[2] Yet, I should think that Lord Morton's portrait and the tomb are most to be depended on."

The Morton Portrait (described in this Catalogue, p. 205) has been repeatedly engraved. Chalmers selected it for the frontispiece of his *Life of Mary*, vol. i.; it was engraved by W. T. Fry for *Lodge's Portraits*, vol. iii.; and by J. C. Armytage, for Miss Strickland's *Lives of the Queens of Scotland*, vol. vi. The portraits to which Walpole adverts as copies of that remarkable painting, although they may bear a strong general resemblance to it, are not precisely of the same type, and they vary materially in treatment and costume. The first, formerly at St. James's Palace, and now at Hampton Court, where it is attributed to Zuccaro, bears an inscription near the lower corner, on the right, with the date 1580, and Mary's age, thirty-eight. It is a full-length, on canvas; she appears standing near a table on which her left hand rests; the right hand holds a rich rosary, appended to an ornament in form of a Greek cross, at her waist.[3] A crucifix hangs on her bosom. This interesting portrait

now in her Majesty's Collection. It was introduced in the letterpress of Jebb's work, *De vita serenissimæ principis Mariæ Scotorum Reginæ*. London, 1725; 2 vols. folio. It will be found at the head of page 3, vol. ii. It was also engraved on a larger scale by J. Houbraken in 1738, for Birch's *Heads of Illustrious Persons*.

[1] The Carleton portrait, now in possession of the Duke of Devonshire, engraved by Vertue in 1725 for Jebb's work, before cited. See vol. i. frontispiece.

[2] This may have been the fine medal by Primavera. See p. 215, *infra*.

[3] In a medallion in the centre of the cross appears Susanna with the elders, and the motto, VNDIQVE ANGVSTIA. On each limb of the cross is the letter S. This portrait was engraved by Vertue in 1735 for Rapin's *History*, vol. ii. The figure is shown rather lower than the waist; three-quarters to the left in an oval frame, behind which appears a skeleton, and beneath are the arms of Scotland, with a drapery powdered with the monogram of Francis II. and Mary; also sceptres, a thistle and the fatal axe. On the base is inscribed, "Anno Ætat. XXXVIII;" and at the lower margin, "In the Royal Palace of St. James's, an ancient painting, 1580." A duplicate or copy of this painting is in the possession of Mrs. Stuart Mackenzie, Brahan Castle, Ross-shire.

was exhibited by Her Majesty's gracious permission in the Stuart Collection, formed in London by the Institute, in June, 1857. It was very successfully photographed for the select series produced in that year by Messrs. Colnaghi. The Hatfield portrait, a full length on panel, and noticed by Pennant as resembling that at Hardwick, seems to be very similar to that last described. It bears the inscription—"Maria D. G. Scotiæ piissima regina, Franciæ Dotaria, Anno ætatis regnique 36, Anglicæ captivitatis 10 · S · H · 1578."[1] The portrait at Hardwick I have not seen, but I have a tracing from a sketch of it taken by Vertue, and formerly in Walpole's Collection. It appears to resemble the Welbeck portrait, hereafter noticed; and the inscription, with some immaterial variations, is the same as that on the Hatfield portrait, above given. On the cloth covering the table is the painter's name, P. OVDRY PINXIT. This artist is not mentioned by Walpole.[2] The Hardwick picture is said to have been much repaired, especially the forehead and upper parts of the dress; the complexion is pale, but clear and transparent. A fine full-length, similar to the last, is preserved in the Duke of Portland's gallery at Welbeck Abbey, Notts, and it was exhibited among the British Portraits at the Manchester Exhibition in 1857. It was there described as "the Cavendish and Harley Picture."[3] It resembles the portrait at Hampton Court, some details excepted. The figure is turned towards the left; the curtain is over the Queen's left shoulder instead of the right; and the features are more youthful. The following inscription appears on the upper corner to the left. "An Original of Mary Queen of Scots taken at Hardwick whilst she was in custody of George Talbot, Earl of Shrewsbury. Which Queen was committed to the keeping of S^{r} Amias Poulet in 1584, 27 Elizth, two years before her Tryal, after she had been for 17 years with the said Earl of Shrewsbury and his Countess Elizabeth, Daughter and Heir of John Hardwick of Hardwick, in Com. Derb. Esq^{r}, and the Widow of S^{r} William Cavendishe."

I shall not here attempt to substantiate the tradition which has

[1] Pennant, *Tour from Chester to London*, p. 409. The date is inadvertently given as 1573, instead of 1578. Walpole had a copy in water-colours by Vertue, *Description of Strawberry Hill*, p. 69.

[2] Bryan, in his *Dictionary of Painters*, describes some masterly etchings by John Baptist Oudry, a painter and engraver born at Paris in 1686.

[3] *Manchester Catalogue*, Portraits, No. 25. By the kindness of the noble possessor, I was permitted to have a photograph of this remarkable portrait. This

added Hardwick to the list of places associated with Mary's prolonged captivity.[1] It is possible that she may have made some brief visit to the Countess of Shrewsbury at that place. The popular tale of her imprisonment in the apartments now shown with their embroidered furniture and hangings, pointed out as the work of the captive Queen, is imaginary. The Hall built by the heiress of John Hardwick, the Countess of Shrewsbury, in her last widowhood, appears to have been finished about 1597, and did not exist in the time of Mary. There are, however, remains of a more ancient Hall, a structure apparently of magnificent character, at a small distance from Hardwick Hall, now existing. The furniture may have been brought from Chatsworth before the demolition of the old mansion at that place, where Mary passed some time in the year 1578.

According to another tradition, the portrait now to be seen at Hardwick was painted during Mary's residence at Sheffield Castle in 1578. She was there at that period, in the custody of the Earl of Shrewsbury, and in the most strict seclusion. The draft of her will, written in February, 1578, bears date,—"du manoir de Sheffield."[2] It is, moreover, certain that some painter was engaged at Sheffield about that time in executing her portrait. On August 31, 1577, Mary's secretary, Nau, wrote thus from that place to the Archbishop of Glasgow :—"Je pensois faire accompagner la présente d'un portraict de Sa Majesté, mais le peintre ne luy a sceu donner sa perfection avant le partement de cette despêsche ; ce sera pour la prochaine." In the next letter (November, 1577) Mary requests the Archbishop to procure for her "une demie douzaine de grands chandeliers de sale, qui se font à Crotelles," but no further mention occurs of the portrait.[3] Miss Strickland conjectures that the portrait at Hardwick, which she describes as closely resembling that at Dalmahoy,[4]

portrait is to be found in Vertue's Catalogue of the pictures at Welbeck, taken in January, 1742-43.

[1] See, in regard to Mary's supposed residence at Hardwick, Lysons' *Derbyshire*, p. 190; Mackie's *Castles, Palaces, and Prisons of Mary Stuart*, p. 453 ; Miss Strickland's *Queens of Scotland*, vol. vii. p. 272. It may deserve mention, that no portrait of Mary occurs among the paintings at Hardwick enumerated in the Countess of Shrewsbury's Will.

[2] Labanoff, *Recueil*, tome iv. p. 352.

[3] *Ibid.*, tome iv. pp. 390, 403.

[4] Described hereafter, p. 205. Numerous copies of the full-length portrait, of the Hardwick or Hatfield type, were probably executed at various periods. One, in the Hall of the Scottish Corporation, Crane Court, Fleet Street, London,

may have been this identical painting mentioned by Nau ; and that, no opportunity occurring for its transmission, it had remained in possession of the Shrewsbury family. Surely the accomplished biographer had scarcely taken into consideration the improbability that the painting in question, a full-length on panel, measuring about 8 feet by 5, could have been the present destined by Mary for the Archbishop, at that time on the Continent, and to be conveyed by the bearer of a secret despatch, who must necessarily have used all precautions to avoid observation. I have sought in vain for any clue to indicate who may have been the painter permitted to approach the captive Queen at that period. Three years previously Mary had been obliged to have recourse to some painter in France to supply certain miniatures, which she was desirous to present to her friends. On January 9, 1575, she wrote thus to the Archbishop of Glasgow and the Cardinal of Lorraine, for a costly present for Elizabeth, and four portraits of herself :—"Je vous prye faytez moy faire ung beau miroier d'or pour pendre à la ceinture avec une cheine à le pendre ; et qu'il soit sur le miroier le chiffre de ceste Royne et le myen, et quelque devise à propos, que le Cardinal mon oncle devisera. Il y a de mes amis en ce pays qui demandent de mes peinctures. Je vous prye m'en faire faire quatre, dont il fauldra qu'il en soyent quatre (*sic*) enchassez en or ; et me les envoyez secrètement, et le plus tost que pourrez."[1]

The fact elicited from Nau's despatch, above cited, appears deserving of attention, since it presents the only evidence hitherto adduced to show that any painter had access to Mary during her lengthened captivity. It is almost needless to remark how devoid of all authority is the conventional attribution of the majority of portraits of Mary Stuart to Zuccaro. Prince Labanoff includes him in the list of

bears the same inscription as the Hatfield painting, of which it is said to be a copy, with the features somewhat embellished, according to Paillou's account in the Preface to the *Life of Mary* by Chalmers, vol. i. p. xix. It is similar in all details, and was presented to the Corporation, in 1747, by Mr. W. Douglas.

[1] Labanoff, *Recueil*, tome iv. p. 256. It is remarkable that, with the exception of the miniature in possession of Her Majesty, and formerly in the collection of Charles I., none appears to have been hitherto traced which may be regarded as of French art. Mr. C. Bale is possessed of a very interesting miniature, purchased at the sale of the Neville Holt collection, September, 1848. It is inscribed, Anno Domini 1579, with the initials M R combined as a monogram, written in gold on an ultramarine ground. The hair light brown ; eyes grey.

painters who may have executed "portraits de fantaisie," or portraits copied from the best authorities attainable, but who never saw the Queen of Scots.[1] It is most improbable that, under the circumstances of watchful jealousy with which Mary was debarred from all communication with foreign powers at the time when Zuccaro visited England, the distinguished painter, fresh from the influence of the Holy See, should have been permitted to have access to the Scottish Queen. It must, however, be admitted, that at a period not very distant from the date when Nau stated that a certain painter was engaged at Sheffield in executing a portrait for transmission to France, Zuccaro had visited England. That highly talented painter, having devoted himself to great works at Rome and Venice, and been admitted a member of the Academy at Florence, commenced, in 1572, at the instance of Pope Gregory XIII., the travels of which he has left so interesting a narrative. He first proceeded to France, on the invitation of the Cardinal de Lorraine, for whom he executed several important works; after visiting Flanders and Holland, and giving certain designs for tapestry of which record has been preserved, Zuccaro passed over, about 1574, into England. His admirable crayon portraits of Queen Elizabeth and Leicester are dated at London, in May in the following year.[2] It is probable that his stay in this country was not prolonged; he was recalled to Italy by the Grand Duke Cosimo, desirous to intrust to him the decorations of the cupola of St. Maria del Fiore at Florence, left unfinished by Giorgio Vasari at his death in 1574, the same year to which the arrival of Zuccaro in England has been assigned. It does not appear that he visited this country a second time: he was invited to Spain by Philip II., and subsequently settled at Rome. It is certain that Zuccaro never saw Mary in France, and the great improbability of his having been permitted to have any interview with the captive

[1] Labanoff, *Recueil*, Preface, p. x. In this list are to be named Antonio More, Daniel Dumonstier, Isaac Oliver, Vignon, Adrian van der Werff, &c. Portraits of Mary have been attributed to Holbein, who died in London when Mary was in France and was only twelve years old; to Titian, who never could have seen her; and to Vandyck, born eleven years after Mary's execution.

[2] These full-length portraits were in Lord Frederick Campbell's collection; they have been engraved for Charles Rogers' Series of Facsimiles, in his "Century of Prints from Drawings;" London, 1778. Borghini specially commends Zuccaro's full-length paintings of Elizabeth and Leicester, of life size.

Queen is manifest, when it is considered how severe was the surveillance exercised over her at that particular time. In August, 1574, on the death of Mary's secretary, Raulet, the Earl of Shrewsbury took possession of his papers, and certain letters from the Pope and other distinguished foreign partisans of the Queen's cause were found. The conclusion seems undeniable, that we must not look for any portraiture of Mary from the life, executed by Zuccaro, and bearing that stamp of high authenticity which the production of such a master would have possessed.

It has been thought desirable to state these particulars thus fully in detail, since the most noted portraits of Mary have long been attributed to Zuccaro, by a kind of traditional recognition, consistent only, as I apprehend, with the great deficiency of precise information concerning the arts and artists in England at the period. It may be confidently hoped that the researches of my accomplished friend Mr. Scharf, under the auspices of the Commission for the formation of a Gallery of National Portraits, may effect much towards elucidating the history of art in that special department. In regard to one of the portraits of Mary to which I have adverted, namely, the full-length at Hardwick, it may deserve notice that Vertue considered that it was probably the work of a Dutch artist of ability, Richard Stephens, to whom he attributed also the full-length of Elizabeth, in the same collection, representing her in a singular costume embroidered with sea monsters. This supposition was founded on accounts in possession of the Duke of Devonshire, showing payments to that painter, who is stated to have attained likewise considerable proficiency as a sculptor and a medallist.[1]

An authentic portraiture of Mary at the latest period of her captivity is probably to be found in the full-length painting at Windsor Castle, exhibited by Her Majesty's gracious permission in the series collected at the apartments of the Archæological Institute, in June, 1857. It was most successfully photographed at that time, for the interesting selection published by Messrs. Colnaghi. The fatal scene in the Hall at Fotheringhay is introduced in the background; above appears an escutcheon of the arms of Scotland,

[1] Walpole's *Anecdotes of Painting in England*, Dallaway's edition, vol. i. pp. 309, 311. The tomb of the Earl of Sussex, erected by Stephens in 1583, is cited as one of his best works in sculpture.

with supporters and banners; there are also Latin inscriptions in letters of gold, setting forth in strong terms the persecution of Elizabeth, the sufferings of Mary, and her devotion to the Catholic faith. An interesting notice of this portrait occurs in the Journal of the Travels of the Marchese Luca Casimiro degl' Albizzi, in 1683, written by the Dottore Andrea Forzoni. I am indebted to the kindness of Mr. E. A. Bond for an extract from this *Diario*, now preserved in the British Museum.[1] The painting is minutely described in the account of the visit of the Marchese to Windsor Castle. The origin and history of this remarkable portrait has not been ascertained. In the Notes to Dallaway's edition of Walpole's *Anecdotes*, it is said to be a copy by Mytens, made for Charles I., from some old picture. This, however, is merely a supposition, possibly founded on the following entry in Vanderdoort's Catalogue of the pictures belonging to Charles I., about the year 1639 :—" In the Bear Gallery [in Whitehall], No. 18; the picture of Queen Mary of Scotland, being King James the VI.th's mother, at length, in a wooden gilded frame. Length, 7 ft. 4; breadth, 4 ft. 6." In the margin is the note,—" Done by Dan. Mytens."[2] The dimensions of the painting at Windsor are, however, 7 feet 4 inches by 5 feet 3 inches; and Mrs. Jameson observes,[3] that she had not found the Windsor pictures in the Catalogue of the collection of Charles I.; she regards it as the portrait in that of James II., described among " His Majesty's pictures that were not the late King's, in Windsor Castle. No. 1101, Mary Queen of Scots, at length." This picture was attributed to " Jennet."[4] If Mrs. Jameson's supposition be correct, this portrait may be a copy obtained by James II. from that formerly in the Seminary or Scots College at Douai, to which it had been bequeathed in 1620 by

[1] Addit. MS. 16443, f. 47, b. The following account is also given of certain embroideries by Mary Stuart at that time at Windsor. " Sopra un cammino d'una sala é un' educazione di fanciulli di finissimo ricamo, dicesi di propria mano della Regina Maria Stuarda."

[2] Catalogue of Pictures, &c., belonging to Charles I., from the MS. in the Ashmolean Library, transcribed by Vertue, and published in 1757; p. 87.

[3] *Handbook to the Public Galleries in and near London*, Part i. p. 222, edit. 1842. The portrait at Windsor Castle has been engraved in Mackie's *Castles, Palaces, and Prisons of Mary Queen of Scots.*

[4] Catalogue of Pictures, &c., belonging to James II., transcribed by Vertue from a MS. in the Earl of Oxford's collection, signed by Chiffinch; p. 92.

Elizabeth Curle, one of Mary's attendants at her execution.[1] It was preserved in the flue of a chimney during the Reign of Terror, and removed to the English Convent at Paris, whence it was brought to Scotland in 1830; it is now preserved at the Roman Catholic establishment at Blairs, and has recently been engraved for Miss Strickland's *Lives of the Queens of Scotland.* Another full-length portrait, apparently of the same type, according to the description given in the *Gentleman's Magazine*,[2] was in the Collection of the Earl of Godolphin, sold by Christie about 1805. Of the same type, apparently, with the addition of an arched crown upon her head, is the very interesting portrait to be seen in the south transept of the Church of St. Andrew, at Antwerp. It is the head and part of the bust only, of life size, introduced in the upper part of an inscribed marble monument commemorating two of Mary's attendants, Barbara Mowbray and Elizabeth Curle, who were present at her execution, and took refuge at Antwerp, when Queen Elizabeth, on a remonstrance from King James, permitted the faithful servants of the Queen of Scots to leave Fotheringhay.[3] There can be little doubt that this painting was copied from that before described, bequeathed by Elizabeth Curle to the College at Douai. A duplicate, or an old copy of the same crowned portraiture, is in the possession of the Earl of Cathcart, and was formerly at his seat in Scotland; it is now at Wood End, near Thirsk, Yorkshire, the residence of Lord Greenock, who has most kindly presented to me a photograph of this valuable painting.[4]

The type of the full-length portraitures last described, was doubtless, as I apprehend, coeval with the time of Mary's execution, or produced from the best available authorities shortly after that event.

[1] Chalmers' *Life of Mary*, Preface, p. xvii.; *Archæologia Scot.*, vol. iv. p. 370.

[2] *Gent. Mag.*, vol. lxxvii. Part i. p. 535.

[3] An account of this monument, with an outline etching, was published by M. Serrure, in the *Messager des Sciences*, Gand, 1835; and his Memoir has been reproduced by Prince Labanoff in his *Portraits de Marie Stuart.* The inscription had been given in the *Antiquarian Repertory*, vol. iii. p. 388. The engraved portrait which accompanies that notice is totally unlike that now existing at Antwerp. Gilbert Curle, Mary's secretary, his wife Barbara, Mary their daughter, and his sister Elizabeth Curle, quitted this country, and passed the remainder of their days at Antwerp.

[4] A copy of the Antwerp picture, executed by M. de Trog for Mr. Walter Long, is preserved at Preshaw House, Hants; another, painted by Lady Mary Long, is at the Earl of Northesk's seat, Ethie, near Arbroath, Forfarshire.

In regard to that now preserved at Blairs, it is described in the bequest by Elizabeth Curle, in 1620, as the "grand portrait de sa Majesté vetue comme elle etoit à son martyre;" and it presents a feature of no slight interest, as closely corresponding with the minute descriptions of Mary's person and apparel as she appeared at her execution, given by R. Winkfield, an eye-witness, in his well-known letter to Burleigh from Fotheringhay, February 11, 1586.[1] The reader of that painful narration will not omit to notice that Mary is described as having hazel eyes, the "yeux un peu brunets," as described by the poet Ronsard in her early life, a colour assuming, probably, in certain aspects, the appearance of being grey rather than brown. Winkfield observed also "her borrowed heire aburne," her own hair being "polled verie short," as appeared when the severed head was held forth by the executioner, denuded of its coverings.

Mary, it is well known, as was the fashion of her times, wore artificial hair. Queen Elizabeth had eighty attires of false hair at one period. The perplexities in regard to the identification of Mary's portraits have doubtless been much affected by such caprices in costume. Nicholas Whyte, Burleigh's emissary, on the occasion of his inquisitive visit at Tutbury in 1569, reported that her hair was black, "and yet Mr. Knollys told me that she wears hair of sundry colours." Whilst she was a prisoner at Lochleven, Mary received "plusieurs perruques et aultres choses y servant," as appears by the curious Miscellanea published by the Maitland Club, from MSS. originally at the Scots College in Paris; and "ung paqué de perruques de cheveux" was sent to her after her retreat to Carlisle. The skill of Mary Seton, praised by the Queen as "the finest busker," alluding to her taste in dressing the hair, is quaintly related by Sir F. Knollys, in a letter from Carlisle, shortly after Mary came to England. The vice-chamberlain of Elizabeth thus writes of her abilities: "Among other devices yesterday and this day, she did set such a curled hair upon the Queen, that was said to be a perwyke, that shewed very delicately, and every other day she hath a new device of hair-dressing."[2] These minor details are

[1] I am indebted to the kindness of the Rev. W. Dyke, of Jesus College, Oxford, for transcripts of that interesting document, slightly varying in certain passages of the text. These copies are preserved in the Ashmolean MSS., No. 731, fol. 26; and No. 830, fol. 12.

[2] Miss Strickland's *Queens of Scotland*, vol. vi. p. 127.

obviously not undeserving of consideration, when occasion may occur to test the probable authenticity of any portrait of Mary.

In a critical examination of the numerous portraitures attributed to Mary Stuart, whether paintings or engravings, those more especially of which the date may approximate to her period, we must make large allowances for the imperfections of art, for injuries and restorations; keeping also in view the fact how few were the artists who could have had any opportunity of painting her from the life. The eager desire for the possession of such memorials of the ill-fated Queen was not limited to her friends and partisans in this country; it caused, even to a comparatively recent time, extensive fabrications of portraits by various artists. Some of these must be considered purely fictitious, whilst in others may be traced the reproduction of such authorities as were available, modified as might best suit the caprice of the purchaser.[1]

A portraiture of Mary Stuart, of great interest and authenticity, still remains to be noticed, namely, the monumental statue at Westminster Abbey. No account of this sculpture will be found in the following pages, as I had been unable to obtain a cast from the features at the period of the meeting of the Institute in Edinburgh. On October 11, 1612, twenty-five years after the corpse of his unhappy mother had been deposited in Peterborough Cathedral, James I. directed its removal to Westminster, where a sumptuous resting-place was provided, which, by a solemn mockery, was almost the precise counterpart of the memorial erected by him to Queen

[1] It has been asserted that Medina, who came to England from the Netherlands in 1686, made a great traffic in portraits of the Queen of Scots. He was persuaded by the Earl of Leven to go to Scotland, where he painted many of the nobility, and died at Edinburgh in 1711. John Alexander, a descendant of Jameson, passed several years in Italy, and on his return to Scotland painted portraits and historical subjects. It is stated that his favourite subject was Queen Mary: a portrait of her, executed about 1710, for Anderson, author of the *Diplomata*, appears by the painter's correspondence to have been copied from one in the Duke of Hamilton's collection. It is probable that Mary's portrait was repeatedly produced for the Scottish market by James de Wett, the Dutch painter, employed, in 1684, to execute the royal series at Holyrood, from Fergus I. to Charles II. (See the Contract, *Bannatyne Miscellany*, vol. iii. p. 329.) The multiplication of miniatures by Bernard Lens, during the last century, some of which have been handed down as undoubted originals, contemporary with Mary's time, has been mentioned in this Catalogue, p. 208.

Elizabeth. The tomb of Mary has been figured in Sandford's *Genealogical History*, and other well-known works. Of the features of the effigy a medallion is given by Prince Labanoff, as the frontispiece to his work before cited.[1] It was executed from a cast in plaster, and it presents the painful aspect of the decapitated head. The engraving which accompanies these notices is from a drawing by Mr. Scharf, taken from the original, with friendly interest in my researches. It has not, I believe, been satisfactorily ascertained who was the sculptor or designer employed by James in the production of the stately memorial. Vertue appears, according to Walpole's *Anecdotes of Painting*, to have found in the Earl of Oxford's collections an office-book, giving the cost of the tomb of Queen Elizabeth, including the following items :—" Paid to Maximilian Powtran, £170. Patrick Blacksmith, £95. John de Critz the painter, £100." This, however, it is observed, was exclusive of the marble. " The whole cost £965. This monument, and those of the Queen of Scots and of the two young Princesses Mary and Sophia, daughters of King James, cost £3500."[2] The design for the tomb of Elizabeth, it is supposed, was given by John de Critz, an artist highly commended by Meres, in his *Wits' Commonwealth*, produced in 1598. He observes that England has these, " Hilliard, Isaac Oliver, and John de Cretz, very famous for their painting." Maximilian Poutraine, it is stated, was commonly known as Maximilian Colte, whose name occurs at a later period as master-sculptor to Charles I.[3] It seems highly probable, on comparison of the tombs of the rival queens, that they were designed by the same hand ; the execution may, however, have been intrusted to different sculptors ; and Mr. Peter Cunningham gives the following statement in his notice of the Memorial of Mary :—" This stately monument, the work of Cornelius Cure, was erected in the year 1606, by James I., to the memory of his

[1] *Notice sur la Collection des Portraits de Marie Stuart*, &c. St. Petersburg, 1856. A copy of this volume (privately printed) was presented by Prince Labanoff to the Institute. The head of Mary was lithographed by Gillis in 1855, after a photograph from the cast of the face of the monumental statue.

[2] Walpole's *Anecdotes of Painting*, vol. i. p. 324, Dallaway's edition. Maximilian Poutraine had a writ of Privy Seal, in 1607, for £140 for a monument in Westminster Abbey for Princess Sophia, fourth daughter of James I.—Lodge's *Illustrations*, vol. iii. p. 319.

[3] Walpole, vol. ii. p. 54. In an office-book of the Board of Works the entry occurs in 1633,—" Maximilian Colte, master-sculptor, at £8 a year."

mother.[1] It may be hoped that, through the liberality recently shown in giving facilities of access to public documents, some fresh evidence may be produced to throw light upon this interesting example of monumental art.

It is with pleasure that I would express, in conclusion, grateful acknowledgment of the friendly assistance and liberality with which the production of this volume has been encouraged. Among those who have contributed with much kindness to its illustration, I must here specially mention the late Mr. James Maitland Hog, donor of the plate portraying Edward VI.; Mr. Bruce, who has generously presented a representation of one of the choicest relics associated with the memory of Queen Mary, preserved at Kennet; Sir James Horne Burnett, Bart., to whom we are indebted for a memorial of his remarkable ancestral relic, the Crathes Horn; Mr. Alexander Morison; Mr. Alexander Watt; Mr. James Gibson-Craig; Mr. Mark Napier; the Hon. Lord Neaves; and Mr. Cosmo Innes, whose friendship I have proved on so many occasions. To the kindness of his Grace the Duke of Northumberland we owe a plate of one of the most remarkable relics connected with Roman dominion on the northern frontier of Britain. The Society of Antiquaries of Scotland have most liberally placed at our disposal all the illustrations prepared for their publications; and the like facilities, kindly conceded in regard to those executed under Dr. Wilson's directions for his *Prehistoric Annals*, have frequently enriched the following pages. Deprived, as we unfortunately were, of the personal participation of that distinguished archæologist in the visit to those parts of our country whose antiquities he had so successfully laboured to elucidate, it has been with especial gratification that we have profited by the permission to reproduce many of the illustrations of a work, the value of which has so frequently been appreciated during the compilation of this Catalogue. To the Society of Antiquaries of London we are indebted for the use of a plate of the golden torc, the most sumptuous relic of its age, produced through the gracious

[1] *Handbook to Westminster Abbey*, 1842. I regret that the authority for this account is not given. It would thus appear that the tomb had been prepared several years previously to the removal of Mary's remains from Peterborough.

permission of the Queen. To Messrs. Blackwood acknowledgment is due for their obliging contribution of two interesting plates, in illustration of the portraits of Mary Stuart; and also for several spirited etchings of "the Stirling Heads." Other illustrations have been supplied by the Maitland Club, by Dr. Collingwood Bruce, Mr. Joseph Mayer, F.S.A., and Mr. J. Yonge Akerman.

To Mr. Joseph Robertson my best thanks are due for accurate notices of the documents, manuscripts, and printed books, forming a very interesting section in the collections here described; to Mr. Hawkins also, for the detailed account of the remarkable assemblage of Stuart medals in his possession, a series unique probably in extent, and in the fine condition of so large a number of rare pieces. No complete description of this interesting medallic series has hitherto been given, and the kindness of that accomplished numismatist in preparing so full an inventory of a collection, which was viewed with special interest in North Britain, cannot fail to be warmly appreciated. To Mr. David Laing, whose intimate knowledge of Scottish history and literature, and of numerous recondite matters which throw light on the arts and manners of North Britain, has constantly aided my inquiries with the most obliging courtesy, my very hearty acknowledgments are tendered. Without such auxiliary encouragement, and the friendship of several other valued coadjutors, Mr. Charles Tucker, Mr. Rhind, and Mr. Franks, I must have abandoned the endeavour which I have had in view in the following notices, namely, to suggest the value of such miscellaneous gatherings of national antiquities and relics of every period, in their instructive bearing on the elucidation of historic truths.

ALBERT WAY.

FRONTISPIECE.

It has been observed in the Preface that considerable uncertainty exists in regard to the sculptor or designer employed by James I. in the production of the monument and effigy of Mary Queen of Scots in Westminster Abbey. (See page xxvi.) Walpole appears not to have discovered any evidence on this subject, although he has noticed Maximilian Powtran and John de Critz as having been employed on the monument of Queen Elizabeth. From entries in the Pell Records of the reign of James I., it appears that Cornelius Cure, Master Mason to the King, received large payments on account of this monument, according to a plot thereof drawn, but by whom is not stated. The first of these entries is as follows :—"By order, 7th of May 1606. To Cornelius Cure, Master Mason of his Highness's works, the sum of £200, parcel of a more sum due to him for the framing, making, erecting, and finishing of a tomb for Queen Mary, late Queen of Scotland, according to certain articles indented between the Right Honourable the Lord Treasurer of England, the Earls of Northampton and Salisbury, and the said Cornelius Cure. By writ dated 19th of April 1606."—*Devon's Issues of the Exchequer*, p. 35. There was a further payment of £100 on 18th July 1606, on account of the same. On 13th November 1606, Cornelius Cure received "the sum of £100, parcel of a more sum, limited for framing, making, and finishing of a tomb for Queen Mary, according to a plot thereof drawn, and articles indented" between the same parties. *Ibid.*, p. 50. On 26th of November 1607, Cornelius Cure received £120 "for 220 foot of touchstone, and 20 feet of Raunce stone, at the rate of 10s. the foot, towards the framing, making, and finishing of a tomb for Queen Mary."—*Ibid.*, p. 74. Before the next payment he appears to have died. On 17th of January 1610, "William Cure, His Majesty's Master Mason, son and executor unto Cornelius Cure," was paid the sum of £108, 16s. for five stones of white marble, containing 136 feet, at the rate of 16s. the foot, to be employed about the making and

finishing of the same tomb.—*Ibid.*, p. 100. On 31st of August 1613, the said William Cure received the sum of £85, 10s., in "full payment of £825, 10s., for making the tomb for His Majesty's dearest mother," according to the before-mentioned articles.—*Ibid.*, p. 168. The painting of the tomb was intrusted to James Mauncy, or Manuty, an artist, of whom we have found no mention by Walpole. The following entry occurs in the Pell Records:—"By order dated 24th of May 1616, to James Mauncy, painter, the sum of £265, in full satisfaction of the charges of painting and gilding of a monument to be erected and set up amongst the rest of His Majesty's most honourable progenitors, within the chapel of the collegiate church of St. Peter, in Westminster, for the memory of His Majesty's most dearly beloved mother, the Lady Mary, late Queen of Scotland. By writ dated 14th of May 1616."—*Ibid.*, p. 190. In the writ which is given in the Appendix, p. 320, the painter's name appears as James Manuty, to whom the Treasurer of the Exchequer is ordered to pay the said sum of £265, in full satisfaction of his charges, as by a bill of the particulars thereof subscribed by the Treasurer appeared. The iron-work was probably executed by Richard Patrick, doubtless the same person whose name occurs as "Patrick Blacksmith," in the document cited by Walpole, relative to the monument of Queen Elizabeth, and mentioned in the Preface to this volume, p. xxvi., who is described in the Pell Records as "Richard Patrick, Blacksmith."—*Ibid.*, p. 35.

We are indebted to Mr. Peter Cunningham for calling our attention to these entries in the Pell Records, while this work was passing through the press.

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[1] This and other woodcuts of antiquities found on the estates of Mr. Alexander Morison, have been kindly presented by that gentleman.

[2] The use of the plate from which this illustration has been obtained by transfer, has been granted by the Council of the Society of Antiquaries of London.

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[1] This Illustration has been kindly contributed by the Duke of Northumberland.
[2] This woodcut is contributed by Mr. Mark Napier.
[3] This and the following woodcut are contributed by Mr. J. Yonge Akerman, Sec. Soc. Ant. London.

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[1] This Illustration has been kindly presented by Sir James Horne Burnett, Bart.

[2] This Illustration has been kindly presented by Mr. Bruce of Kennet.

[3] Contributed through the kindness of Mr. Mark Napier.

[4] This and the preceding Illustration are contributed by the Maitland Club, through Mr. Cosmo Innes.

[5] This plate has been kindly presented by the late Mr. J. Maitland Hog.

[6] This, and the following spirited etchings from the *Lacunar Strevelinense*, are contributed by Messrs. Blackwood

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[1] This plate, representing one of the Stirling Sculptures hitherto unpublished, has been kindly presented by Mr. Gibson-Craig.

[2] This woodcut is kindly contributed by Mr. Henry Laing.

[3] This woodcut is kindly contributed by Mr. Joseph Mayer, F.S.A.

[4] This plate is given by the kind permission of Messrs. Blackwood.

[5] This plate is contributed by Mr. Mark Napier.

SUPPLEMENTARY NOTES.

At page 180, line 8, for 1660, read 1560. On this interesting relic of Mary Stuart, struck in the year of her first widowhood, the crown with which the armorial escutcheon is ensigned, and also the upper and larger of the two crowns on the reverse, is the crown of France, composed of fleurs-de-lys and strawberry leaves; the lower of these crowns being that of Scotland, composed of crosses and leaves. The example described among the rare jetons with Mary Stuart's devices, exhibited by Mr. Hawkins, is of brass; another, of silver, is preserved in the Cabinet of Mediæval Coins and Medals, in possession of Mr. Schinz, at Zurich. Among objects enumerated in 1572, as taken from a casket belonging to Queen Mary, there was "une bource de veloux vert ou il y avoict 94 jettons de troys sort de mettau." (*Miscellaneous Papers originally at the Scots College, Paris*, published by the Maitland Club, p. 19). I have made inquiry in vain for any of these jetons in France, where they were probably struck; they appear to be entirely unknown in that country. Pinkerton, in his *Medallic History*, p. 43, mentions another jeton of Mary, with the reverse, a high tree in a forest, and the legend, SVPEREMINET OMNES.

Page 200. The original and beautiful crayon drawing, a portrait of "Silla de Betton," of which a copy was produced by Mr. Laing, is preserved in the Collection transferred from the Library of the Abbey of Ste Geneviève, at Paris, at the Revolution. It is now in the Cabinet of Engravings and Drawings at the Imperial Library, in the Series entitled, *Portraits Dessinés*, vol. i., in which also is to be seen a crayon drawing of Queen Mary, wearing the *Deuil blanc*, the counterpart of that described at p. 201.

Page 214. Another painting of the decapitated head of Mary Stuart may be seen in Comte de Graimberg's Historical Gallery at Heidelberg Castle. The hair is light-brown, wreathed with a string of pearls; a large pear-shaped pearl appears in the right ear. The table upon which the dish is placed is partly covered by a crimson cloth: on the uncovered part, on the right, is written, MARIA SCOTIÆ REGINA. Six portraits of Queen Mary, at various periods of her life, are to be found in that collection, as described in Professor Alfred Lèger's larger Catalogue (Nos. 31, 3284-3287). Two of them, paintings of the French School, on panel, and of the period, are not undeserving of notice.

Page 215. The obverse of the medal of Mary Stuart by Primavera, is given, "engraved from a cast," in Smith's *Iconographia Scotica*, 1798.

CATALOGUE.

CATALOGUE.

ANTIQUITIES FROM FOREIGN COUNTRIES, COMPRISING ANCIENT OBJECTS, EGYPTIAN, GREEK, AND ROMAN, NOT CONNECTED WITH BRITAIN.

A COLLECTION OF EGYPTIAN ANTIQUITIES—comprising effigies of nearly the whole Pantheon of Ancient Egypt; emblems, symbols; necklaces, rings, and scarabæi; sandals of papyrus and leather; unguentaria of syenite, alabastron, and other materials; vases of alabastron, limestone, and clay; artificers' tools of bronze; stools; mummied animals; with numerous other reliques, chiefly obtained from Goormeh (Thebes) and Sakhara. Also, a collection of personal ornaments, of archaic types, in use by the present inhabitants of Egypt, Nubia, and Syria. Amongst these are solid ornaments for the neck, analogous to torques, and termed in Arabic *Tôk;* bracelets, armlets, rings, ear-rings, nose-rings, and other personal ornaments, interesting to the archæologist for purposes of comparison with similar objects of a more ancient period.

RELIQUES from the megalithic ruin of *Hagar Kim*, in Malta.[1] They consisted of a vase or urn of sandstone, of coarsely-executed workmanship, measuring about 12 inches in height, with a flat lid of stone rudely fitting it. Two smooth hemispherical or concavo-convex stones, measuring in diameter 3½ inches. Fragments of coarse pottery, and of stones indented over all the surface with circular cavities, showing the character of rude ornament which prevails throughout the megalithic structure of Hagar Kim. Drawings illustrative of

[1] See a Notice, by Mr. Rhind, of these remains, *Archæol. Journal*, vol. xiii. p. 397.

those remarkable ruins, and of the neighbouring remains, El Mnaidra.[1] MR. A. HENRY RHIND, F.S.A.

These antiquities were presented by Mr. Rhind, on the conclusion of the meeting, to the Museum of the Society of Antiquaries of Scotland.

A SCARABÆUS of enamelled steatite, set as a finger-ring, with a slight hoop of gold. It was discovered by some peasants in a cave at Ombos, in the Thebaïd, on the east bank of the Nile. The following description has been supplied by Mr. E. W. Lane:—"The device on the back of the Scarabæus is an androsphinx—the emblem of a king, with the crowns of Upper and Lower Egypt, and the royal asp; above this is the globe and asps. To the right is the name of Amen-Ra, the chief god of Thebes. On the flat surface, Rameses II. is represented in his war-chariot, drawn by two horses, and overshadowed by a hawk holding a signet in its talons. Beneath him is inscribed—'Lord of the two Regions' (of Egypt)."

SIR ROBERT KEITH ARBUTHNOT, BART.

A GOLD RING, of very good character, 19th Dynasty, probably from the Lower Country, below Memphis. It is engraved with a representation of a goddess, Nephthis, or Neith. A Gold Ring, of a later period, from the Upper Country; the date is probably the time of Psammetichus, B.C. 671 to 617. The device is the hippopotamus, the symbol of the god Schebek. An Intaglio on cornelian, mounted on a gold hoop, and engraved with the eye of Osiris. This seems to be ancient and original; the cartouche on the reverse has probably been cut in Roman times in Egypt. It bears the name of Amenoph III., but it seems to be an imitation, and is not perfect in its execution; probably from Memphis. These three rings were in the Collection of the late Mr. Salt. MR. R. GREENE, F.S.A.

A SCARABÆUS of ivory, with eight horizontal lines of hieroglyphics on the reverse; and an ORNAMENT of the same material, bearing a royal cartouche. From Sams' Collection.

MR. JOSEPH MAYER, F.S.A.

[1] See the Memoirs, by Admiral Smyth and Mr. Vance, on the Megalithic Ruins in Malta, *Archæologia*, vols. xxii. p. 294; xxix. p. 227; and the Works cited by Mr. Rhind, *Archæol. Journal*, vol. xiii. p. 397.

The CORE of the horn of a mummied bull; a relique from the tomb of Apis at Sakhara. REV. T. BARCLAY, D.D.

Specimens of ETRUSCAN and GREEK POTTERY—comprising an Etruscan tazza and a vessel of blackware; a small vessel of early Greek ware; a lekythus; a patera of Greek ware, on which are represented figures in chariots; amphoræ and a tazza of Nolan ware, the latter representing figures in the gymnasium.

MR. JOHN GEORGE WOOD.

Several small FICTILE vessels, Unguentaries, etc., from Alexandria, Argos, and Cephalonia. THE ARBUTHNOT MUSEUM, PETERHEAD.

An ARMLET of bronze, found at Pompeii, in form of a spiral band terminating at each extremity in the head of a serpent.

THE LADY BELHAVEN.

A bronze SIMPULUM, or ladle; two Roman Lamps, and fictile Unguentaria; probably from Italy. MARISCHAL COLLEGE, ABERDEEN.

A bronze STATUETTE of Cupid, from the Collection of the late John Clerk, Lord Eldin. A small fictile Vase, of most archaic style, of ovoidal form; an antique Mirror, with its case of bronze, ornamented with a group of figures in relief; a bronze Simpulum; and two dentated Rings of bronze, with triple rows of teeth; from Mr. Rhodes' Collection. These objects have been supposed to have served as appendages to the military flail.[1] Also a dentated bronze Macehead, probably from Italy; from the late Dr. Jamieson's sale. The locality, however, from which these reliques were obtained is uncertain. The dentated rings have been occasionally found in Great Britain. Of one of these, found near

Dentated Bronze Ring, found in Fifeshire.

[1] See three varieties in the Goodrich Court Armory; Skelton's *Illustrations*, vol. i. p. 45.

the River Eden, Fifeshire, and now in the Museum of the Scottish Antiquaries, a representation is here given. It has only two rows of teeth, but in other respects resembles those exhibited.[1]

MR. JAMES T. GIBSON CRAIG, F.S.A. SCOT.

A bronze HAND (the right hand), supposed with much probability to have formed part of the decorations of a Roman standard, amongst which the hand encircled by a garland is of frequent occurrence, and occasionally without that accessory; numerous examples occur on Trajan's Column. Height, 5 inches; diameter of the wrist, 2 inches. It is not known where this object was discovered. It had been preserved at Northumberland House, and had probably come into the possession of Algernon, Duke of Somerset, President of the Society of Antiquaries in 1724 (being at that time Earl of Hertford), and a distinguished promoter of the study of Antiquity.

THE DUKE OF NORTHUMBERLAND, F.S.A.

A Selection of Choice EXAMPLES OF ART, chiefly antique, and formerly amongst the collections formed in Italy by the late General Ramsay. They comprised four Etruscan ornaments of gold, of very delicate workmanship; the bronze Handle of a Vase, probably of Etruscan work, in form of a man performing feats of skill as a tumbler; a bronze Head of Medusa; a small bronze Statuette of Venus anointing her hair; the goddess holds a patera of gold, and has armlets and anklets of the same precious metal; there are pearls in her ears, and Cupid stands at her side holding a mirror and an apple. Also, a Necklace and Bracelets, of antique intaglios of great beauty; a fine sculptured fragment of Oriental alabaster, the Head of a Lion, which appears to have formed the upper part of one of the legs of a tripod stand; a fragment of sculpture in low relief, representing a Macedonian warrior on horseback; a Statuette of white marble found at Rome—a consular figure or a Roman senator; a bust of Julius Cæsar, probably a production of the best cinquecento art, after the antique—it has been attributed to Donatello; a bronze head of a Bacchante; an antique terracotta—the head of

[1] See notices of these rings, *Archæol. Journal*, vol. vi. p. 181; Wilson's *Prehist. Annals*, p. 393.

Paris, or of Adonis ; and a beautiful terracotta group, by Lorenzetti, representing a boy bearing two lambs in his arms, and attacked by a dog. THE HON. LORD MURRAY, F.S.A. SCOT.

A small engraved PLATE OF SILVER,—breadth $3\frac{4}{10}$ inches by nearly 2 inches in height,—obtained in Rome. It has been published by the Archæological Institute of Rome. It represents two figures seated, with a large pair of scales suspended between them, and occupied apparently in weighing bread, which a third person in the middle of the subject is placing in one of the scales. Over the head of one of the figures is inscribed—KLITAPXOΣ KALOΣ, and over the other—TALEIAEΣ EΠOIEΣEN. A similar subject occurs on a Vase published by Inghirami. Talidès was a painter of vases of very ancient style ; one of his productions is figured by Millin.[1]

A bronze LITUUS, as supposed, or augur's staff, lately obtained at Rome. The Lituus is frequently represented on ancient works of art, but it is remarkable that no original example has hitherto, it is believed, been found. Possibly the material employed was perishable. Cicero describes it as "inflexum bacillum," and Livy as "baculum aduncum." The object exhibited may have been formed of ancient fragments of bronze, destined for certain purposes unconnected with that which they now suggest. It seems desirable to call attention to the subject, in order to invite inquiry as to the existence of any remains of the Lituus in continental collections, or any precise indication regarding the material customarily used.[2]

MR. HENRY J. ADEANE, M.P.

A SINGULAR OBJECT OF BRONZE, regarded by some antiquaries as part of the decorations of a Roman standard ; or the handle of some ancient implement. It is in the form of a boar's head, with the fore-legs, and in place of the body of the animal a carved tusk, resembling that of the boar. Length, about 5 inches.

MR. WILLIAM STIRLING, OF KEIR, M.P.

[1] See *Catal. des Artistes, par le Comte de Clarac.*

[2] See a Memoir by the late Dr. E. Clarke, on the *Lituus* of the Romans, with Notices of various Representations occurring on Ancient Gems and Sculptures, etc.—*Archæologia*, vol. xix. p. 386.

ANTIQUITIES OF THE EARLIER PERIODS, FOUND IN NORTH BRITAIN.

An AXE-HEAD or MAUL of unusual weight and size, measuring in length 10½ inches; greatest breadth, 5 inches; thickness, 3¾ inches; diameter of the perforation for the haft, nearly 2 inches. One extremity is formed with a cutting edge, the other being blunt and regularly rounded. Several examples of this massive weapon have occurred in Scotland and the northern counties of England.

THE MARQUIS OF BREADALBANE, PRES. S.A. SCOT.

An extensive series of the early weapons of STONE, found in Orkney, Shetland, and other localities in North Britain. They comprised celts, or axe-heads; arrow-heads, one of them of red silex, from Caithness;[1] and thin flakes of stone from Shetland, supposed to have been used as knives or scrapers; a stone ball, diameter 3 inches; a small globular cup of coarse pottery, diameter 4 inches, the surface ribbed like a melon; a perforated button, or spindle-stone, found in a chambered cairn in Caithness.[2] Small perforated stones, similar to that last mentioned, also from Caithness; one of them remarkable as being marked all over its surface with little circular holes. Beads of variegated glass, or vitreous paste, from Caithness. With this collection were exhibited, for the purpose of comparison, stone weapons of various types, from Ireland, Denmark, North America, Mexico, and the South Sea Islands. The flat implements of stone, above mentioned, found in Shetland, appear to be peculiar to

[1] Numerous examples of arrow-heads of flint, found in North Britain, were also exhibited from other collections, presenting a good series of the reliques of this class. Their forms presented no marked variations from the types usually found in the British Islands. The subjoined woodcuts may be acceptable as presenting a series of the chief forms; in every case it was necessary, from the nature of the material, that the shaft of the arrow should be cleft to receive the flint-head. The primitive type was without any "tang," or piece projecting between the barbs; this was doubtless a later improvement, whilst the barbs are in some instances finished with great skill. The edges were serrated, as seen in one of the examples here figured.

[2] The objects there discovered, are described in the *Ulster Journal of Archæology*.

Fig. 1.

Fig. 9.

Fig. 2.

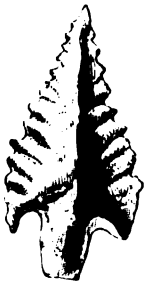


Fig. 7.

Fig. 8

Fig. 3.

Fig. 4

Fig. 5.

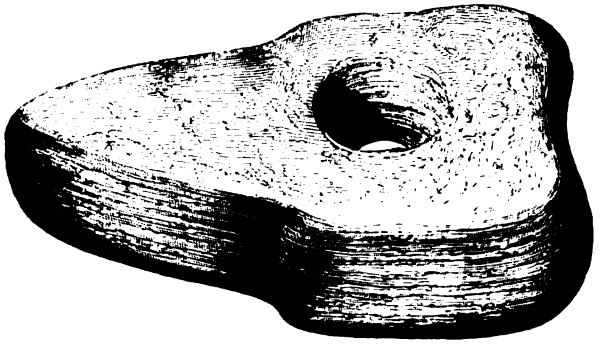
Fig. 6.

FLINT ARROW-HEADS A series of examples of the various types found in the British Islands. (Original size.) Figs. 1 to 8 from examples in the Museum of the Royal Irish Academy. Fig. 9 found in the Isle of Skye.

that locality, and they are noticed by Dr. Hibbert, in his account of the Shetland Islands, where one of them has been figured. He describes them as double-edged battle-axes; but they appear too thin and fragile for any warlike purpose. One of those exhibited is of irregularly oval form ($6\frac{3}{4}$ by 5 inches), with a cutting edge throughout its circumference; the greatest thickness, towards the centre, is about a quarter of an inch, and the thickness of another example is scarcely a sixth of an inch. These curious objects appear to be formed of a kind of close-grained madreporite. Dr. Wilson notices this kind of "Pech's knife," as it is termed by the Shetlanders, and describes an example found in *a burgh*, or round bower, and now in the Museum of the Antiquaries of Scotland.[1] Two such laminæ of madreporite exist in the Museum of the Society of Antiquaries of London, and are described in the Catalogue, p. 14. They had been sent from Shetland to Sir Joseph Banks, and it was stated that sixteen had been found in a peat-moss, in the parish of Walls, placed regularly overlapping each other like slates upon a roof, each stone standing at an angle of 45°. Similar reliques may also be seen in the British Museum, and in the Royal Museum at Copenhagen; they have been supposed to have served for flaying animals.

MR. A. H. RHIND, F.S.A.

TWO STONE WEAPONS FOUND IN ABERDEENSHIRE.—A celt, or axe-head (not perforated for the haft), nearly similar to the second example figured in Mr. Du Noyer's Memoir on the Classification of Celts;[2]



Stone weapon, found in Cummin-g's Camp.

[1] See *Prehist. Annals*, p. 128.

[2] See *Archæol. Journal*, vol. iv. p. 2.

one end has a cutting edge, the other is sharply pointed. Found in a "Druidical circle" A maul, of massive proportions, formed of a piece of some stratified rock, and perforated for a haft.[1] Length, 8½ inches, greatest breadth, 5½ inches, thickness, 2⅜ inches. This ponderous weapon was found in one of the three trenches which surround the summit of the remarkable hill, called "Cumming's Camp," at Barra, Aberdeenshire, in the parish of Bourtie, sometimes termed a Pictish fortress, but most renowned for the exploits of the Bruce and the Cumin, in that locality. REV. S. W. KING.

Two ARROW-HEADS OF FLINT, found in Glen Avon, Banffshire, and called "elf-bolts" by the peasantry, being regarded as charms against sprites and witchcraft. They are formed with great skill and symmetry. One is an example of the simple leaf-shaped point, without a tang, probably the earliest form of arrow-head of flint; the other is barbed, and has a tang between the barbs for insertion in the cleft-shaft.[2] Presented to the Institute by His Grace the Duke of Richmond. THE ARCHÆOLOGICAL INSTITUTE.

An ARROW-HEAD OF FLINT, set in a rim of silver with a loop, and doubtless intended to be worn as a charm. A celt, or axe-head of green-veined stone, beautifully polished; found on the site of the Castle of Daviot, near Inverness; and other celts, one of them of large size—length 12 inches—from Drakies, near Inverness; another from the "Cat's Cairn," Cromartyshire.[3] With these were exhibited,

[1] See *Woodcut*, p. 7.

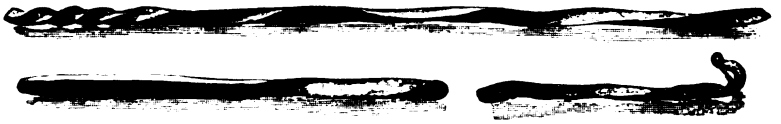
[2] See Mr. Du Noyer's Memoir on the Classification of this class of objects, *Archæological Journal*, vol. vii. p. 291; Dr. Wilson's *Prehistoric Annals*, p. 124.

[3] This celt is of somewhat unusually pointed form at one of its extremities. It bears considerable resemblance to the beautifully-finished example here figured, and found under remarkable circumstances. In 1780, a canoe of oak was found at a depth of 25 feet on the banks of the Clyde, at Glasgow. Within this rude vessel lay a celt of dark greenstone (see woodcut), now in the possession of Mr. C. W. Brown of Wemyss.—Wilson's *Prehistoric Annals*, p. 35.

for the purpose of comparison, stone axe-heads from Jamaica, New Zealand, and Berbice. A bronze sword, and a fragment of a bronze blade, apparently part of a weapon, like a broad-bladed scythe, two-edged and slightly curved, such as frequently occur in Ireland. These were found in the parish of Dores, Inverness-shire. A bronze sword, found in the Isle of Skye. A bronze celt, of the most simple form, found on the moor at Culloden; two palstaves, one of them without the side loop, and a socketed celt—all found near Inverness. Three stone pateræ, described as "drinking-cups," but more probably intended to be used as lamps; one of them from Drakies, near Inverness; and another, found in an ancient *burgh* or dune, in Sutherland-shire.[1] They resemble the cups here figured from the Museum of the Antiquaries of Scotland.

Stone Cups found in Scotland. Diameter, about six inches.

A leaden model of slender ROD OR TORC OF GOLD, found in January 1824, within the great stone circle at the Leys,[2] near Inverness, on



Portions of a Gold Torc found in Inverness-shire. (Length, about sixteen inches.)

the estates of Colonel Baillie, of Leys. The original torc is unfortunately not to be traced. A few days after the discovery, a short

[1] See notices of these rude vessels, similar to those actually used in the Feroe Isles as lamps, Wilson's *Prehistoric Annals*, p. 148; *Proceedings of the Soc. Antiq. Scot.*, vol. i. p. 115.

[2] See a ground plan and account of this circle, by Mr. G. Anderson, *Archæologia Scotica*, vol. iii. p. 214.

account was sent to the *Gentleman's Magazine*,[1] describing it as a rod, having three sides and a hook at the end; 15 inches long, the weight above an ounce. Mr. M'Naughten, of Inverness, paid £4, 12s. for it. There was also a piece 3 inches long, with another hook, broken off, making the whole length 18 inches.[2] This torc was exhibited at a meeting of the Antiquaries of Scotland, in 1824, by Henry Jardine, Esq., King's Remembrancer, and has been termed a Lituus, or primitive symbol of office.[3] It is, however, to be regarded as a rudely-wrought example of the funicular torc, of more frequent occurrence in Ireland than in North Britain. A good specimen, straight, and with hooks at the ends, is figured in the *Archæologia*.[4] It was found in the county Antrim.[5] THE INVERNESS MUSEUM.

The collection of antiquities at Inverness had been formed by Mr. George Anderson, as Secretary of the Northern Institution for the Promotion of Science and Literature, at that place. Through his kindness, and by permission of Mr. Colquhoun, Chairman of the Academy Directors there, the objects of interest above described were sent from their Museum.

CELTS OF STONE AND ARROW-HEADS, of various types, found in Fifeshire and Aberdeenshire.—A fine well-polished celt of black flint, and fashioned with great skill, found in 1812, with a necklace of large oblong beads of jet and rudely-shaped pieces of amber, about two feet deep in waste land, in the parish of Cruden, on the coast of Aberdeenshire, near the spot where a battle took place between Malcolm II. and Canute, A.D. 1033. The beads of jet range from 1 to 5 inches in length, and are formed with great regularity. A flat perforated disk of stone, "used with the spindle and distaff;" diameter 1½ inch. A well-polished object of stone, length 5¼ inches,

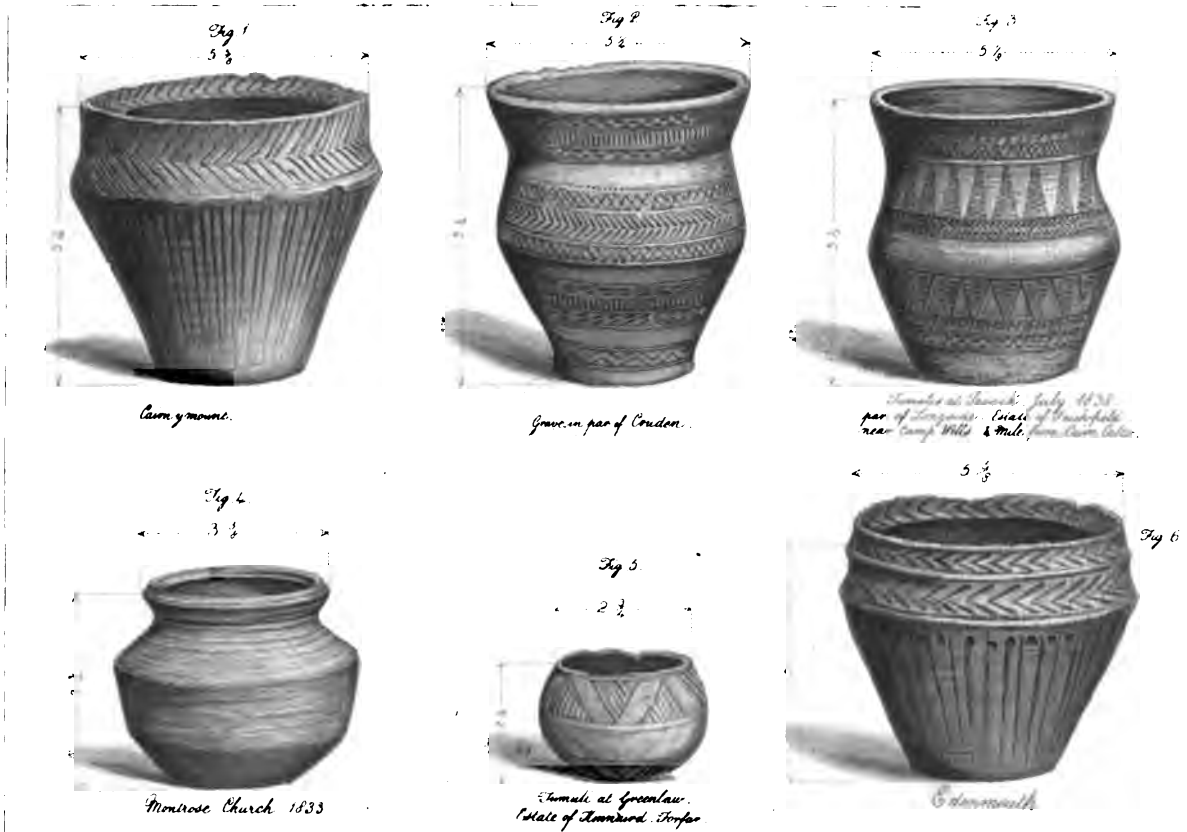
[1] See vol. xciv. i. p. 6.

[2] This letter is dated Muirtown, January 16, 1824, and states that the twisted rod had been ploughed up "this week." The signature is H. R. D. In a later volume (*Gent. Mag.*, vol. c. part ii. p. 547), it is stated that this rod, by a misprint described as found at "Tegs," instead of Leys, was presented to the Scottish Antiquaries, and that Dr. Hibbert sought to prove that it was a form of current money of many northern countries.

[3] See Dr. Wilson's *Prehistoric Annals*, pp. 114, 341.

[4] See vol. xvi. p. 353, pl. 52.

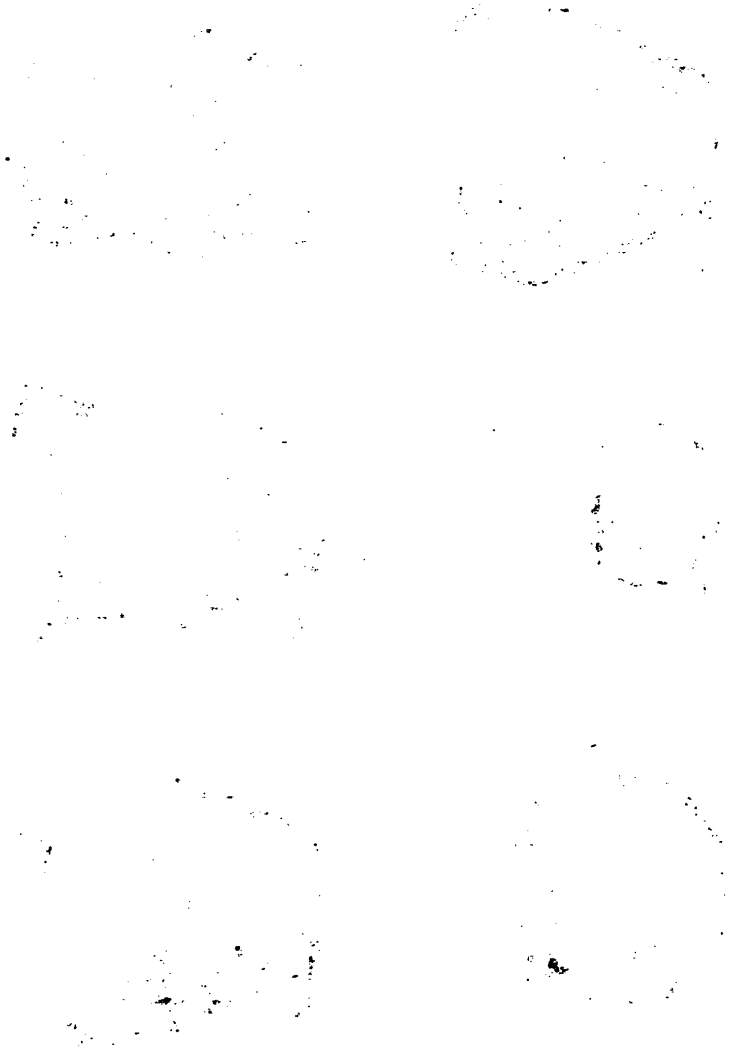
[5] See, on this class of remains, the Memoirs on the Torc of the Celts, by Mr. Birch, *Archæol. Journal*, vol. ii. p. 378; vol. iii. p. 27.



Hugh Cameron delt. J.H. Le Keux Sc.

Sepulchral Urns. found in Scotland.

Fig 1. Mr D. W. Ranken. Carluke. Fig 2. 3. Peterhead Museum.
Fig 4. 5. Montrose Museum. Fig 6. Kelso Museum.



its four sides of equal breadth, and tapering towards both its extremities. It may have served as a hone or a burnisher. Found amongst the ruins of the Abbey of Deer, in Buchan, Aberdeenshire. Four sepulchral urns, admirable examples of the elaborate ornamentation of these vessels, discovered in North Britain. One of these, of a type frequently found in the Wiltshire tumuli by Sir R. Colt Hoare,[1] measures, in height, 7⅞ inches; it was found in 1821, in the parish of Cruden, near the apex of a conical hill of sand marl. At a depth of about 8 feet a grave was discovered (4 feet 3 inches by 2 feet 2 inches, and 2 feet 2 inches deep), the sides and ends being formed of slabs of gneiss, covered over with a slab of "monkey-slate," and a flatted block of decomposed granite. This cist contained parts of two skeletons; one of a man, whose stature had been about 5 feet 7 or 8 inches; the other of a child, of ten or twelve years of age, with portions of the remains of a dog.[2] There were also two urns, seven arrow-heads of flint, two flint-knives, a piece of polished greenstone, finished as if for some special purpose, and supposed to have been affixed to the middle of a bow. Many small stones were mixed with the earth and sand above the covering stones of the cist; and the bottom was formed with clay, perfectly smooth and level, but considered to be natural, as many similar strata of clay run through the sand at various distances, measuring from ½ inch to 2 inches in thickness. There was a small quantity of sand in the cist, amongst the bones, possibly about two inches in depth; this had penetrated, doubtless, between the slabs of which the cist was constructed. Another urn, of rather smaller dimensions, and elaborately wrought with scored lines, cross-hatched, chevrony, etc., was found in a tumulus at Savock, in the parish of Longside, Aberdeenshire, in 1838.

THE ARBUTHNOT MUSEUM, PETERHEAD.

Sent for exhibition through the kindness of Roderick Gray, Esq., Provost of Peterhead.

[1] Compare Sir R. C. Hoare's *Ancient Wilts*, pls. 14, 17, 18, 35.

[2] The remains of the dog have been noticed by Mr. Kemble as accompanying early interments amongst the northern nations.—See *Archæol. Journal*, vol. xiii. p. 101. A similar usage has been observed amongst the vestiges of the ancient inhabitants of Ireland, and occurred in barrows in Wiltshire, examined by Sir R. C. Hoare.—*Ancient Wilts*, vol. i. pp. 124, 184, 208, 216. See also the account of an interment on the shores of Holyhead Island, by the Hon. W. O. Stanley, *Archæol. Journal*, vol. vi. pp. 233, 234.

Two STONE CELTS, of large size, one of them broken; they were found in an excavation made for draining, near the old Castle of Mochrum, in the county of Wigtown. They have been deposited in the Museum of the Society of Antiquaries of Scotland, for custody, by Mr. Henry Stuart, commissioner of the Marquis of Bute.

MR. ADAM URQUHART.

Four CELTS OF FLINT, one of them found at Castle Hill, Carluke, Lanarkshire, the others at Stanegreens, on the lands of Milton Lockhart, Coldstream, and Crawford Walls. A portion of a stone axe-head or hammer, pierced to receive a haft; it was found near the farm-house, Crawford Walls, Lanarkshire.[1] Arrow-heads of flint, of

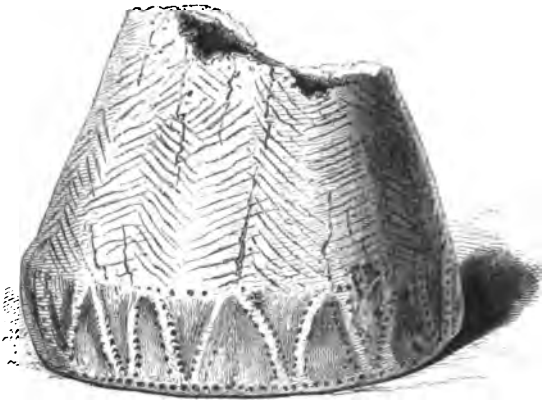
Various forms of Stone Hammers and Axes, found in Scotland.

various forms, found near Carluke, one of them discovered in railway cuttings at Braidwood. A cinerary urn, from the same parts of Scotland. A nodule of quartz, bearing evidence of use as a socket for a spindle, or the pivot of some kind of machinery, possibly in an ancient water-mill. It was found on the site of an old mill, near Carluke. There is a deep well-polished cavity on the surface of this hard stone, which had evidently served as the centre for the pivot of some revolving object, as the wheels of watchwork have, by modern improvements, been adjusted in "jewelled holes." It is very difficult to assign any period to this curious relique, which, however, may not

[1] The annexed woodcuts may serve to exemplify the principal forms of the stone weapons, perforated to receive the haft, found in North Britain. An extensive series of these primitive reliques, which doubtless served alike for hewing wood, for slaying animals, or for warfare, may be seen in the Museum of the Antiquaries of Scotland.

be of a very remote date; another example exists in the Museum of the Society of Antiquaries of Scotland, described as the "socket of a hinge of the great gate at Dunnottar Castle, from whence it was brought in 1845;"[1] and a third was found more recently near the manse at Strachur, Argyllshire. A bronze socketed celt, found in Lanarkshire, ornamented with three small circles and intervening lines, in relief, similar to those on the celt figured in Wilson's *Prehistoric Annals*, p. 257. MR. D. W. RANKEN.

A large CINERARY URN, of unusual type in North Britain, disinterred on the farm of Belhelvie, in the parish of Flisk, Fifeshire, in 1855. It is of large dimensions; the height, in its present imperfect state, being upwards of 18 inches; a portion of the base



Sepulchral Urn found at Belhelvie, Fifeshire.

is lost. The diameter, at the widest part, is likewise 18 inches; at the mouth, about 15 inches. It is rudely formed, but entirely covered with scored markings, irregularly traced, and lines of punctures around the mouth and the bold zig-zag ornaments which surround the upper part of the urn. It contained burned bones, and appears to belong to the earliest period. The accompanying woodcut has been engraved from a drawing taken by Sir Henry Dryden, Baronet.

MUSEUM OF THE FIFESHIRE LITERARY AND ANTIQUARIAN SOCIETY.
Sent through the kindness of George Hogarth, Esq., of Cupar.

[1] See *Synopsis of the Museum*, p. 105.

A STONE AXE-HEAD, perforated for the haft. Two sepulchral urns, one of them found in 1802, at Stoneywood, and presented by Professor Stuart. A bronze celt, of the most simple axe-head form, found in the parish of Tarves, Aberdeenshire, in 1822, and presented by Mr. Joseph Norrie. A bronze sword, found in 1809, under a deep moss on the estate of Balnagubs, Aberdeenshire, in a line between the Roman camps of Rae-Dykes and Drumoak. This weapon measures 24½ inches in length; it is of the usual type, resembling that found on Arthur's Seat, and now in the Museum of the Antiquaries of Scotland.[1] A bronze scabbard, length 8 inches, an object of the same curious class as that found in Forfarshire, now in the Museum of the Antiquaries of Scotland.[2] Both these examples present the singular feature noticed by Mr. Franks in similar objects found in England. There are small round holes at about mid-length, near the central ridge, not pierced one opposite to the other, so as to form a perforation through the sheath, but alternately; the perforation on one side being on the dexter side of the central ridge, that on the reverse on the sinister side. The cause of this peculiar adjustment has not been explained.[3]

MARISCHAL COLLEGE MUSEUM, ABERDEEN.

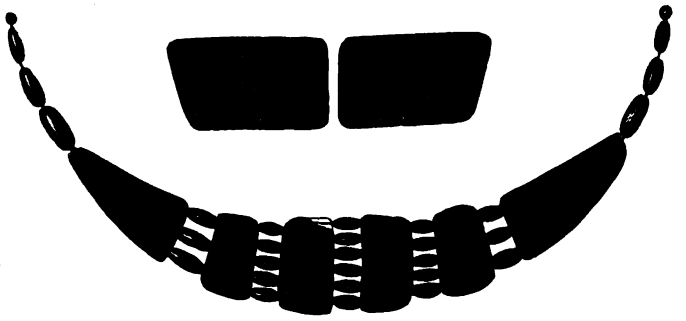
STONE CELTS OR AXE-HEADS; three sepulchral urns, found in barrows at Greenlaw, on the estate of Kinnaird, Forfarshire, in 1841; fifteen arrow-heads of flint, found at Garvoch, Bervie, Arbuthnott, and other localities, and exemplifying the chief varieties of form occurring in North Britain; also two spherical stones, with circles in relief, arranged in regular order, with intervening spaces fashioned with remarkable symmetry. One of these balls was found on the Tullo of Garvoch, Kincardineshire, in 1854; it measures

Stone Ball found in Dumfriesshire

[1] See Dr. Wilson's *Prehistoric Annals*, p. 228. [2] See p. 24, *infra*.

[3] See notices of these scabbards, *Archæol. Journal*, vol. x. p. 259; vol. xii. p. 201; *Catalogue of the Museum of London Antiquities*, formed by Mr. C. Roach Smith, p. 81.

3 inches in diameter, and has three faces;—another, found in a cairn at East Braikie, Forfarshire, has four; it measures 3 inches in diameter, and precisely resembles that here figured, found in Dumfries-shire, near the Roman way from Carlisle. They have occurred in other parts of Scotland, as recorded in Dr. Wilson's *Prehistoric Annals*, p. 138; and occasionally in Ireland, as also in Denmark, but no example has been found south of the Tweed.[1] A specimen from Ireland may be seen in the British Museum. Beads of jet, and oblong highly-polished pieces of the same material, intended to form neck-ornaments, and precisely similar to those discovered in 1824, in an urn placed in a stone cist within a barrow, near Assynt, Ross-shire.[2] One of the sets exhibited was found in 1839, near Fordorin House, Kincardineshire, and the other in a stone coffin at Leuchland Toll, near Brechin. The annexed illustration may serve to give



Necklace of Jet found in a stone cist at Assynt. Museum of the Antiquaries of Scotland

an accurate notion of the forms and of the punctured ornaments on the surface of these reliques. A similar necklace of jet was found in 1828, near Holyhead Mountain, Anglesea, and was exhibited to the Society of Antiquaries of London by the late Lord Stanley of Alderley, as recorded in their "Proceedings," March 28, 1844. It may be here observed, that this class of personal ornaments appears to belong to the period when the use of weapons and implements of bronze was prevalent. A plain celt or axe-head of the most simple form, formed of unusually red-coloured metal, found at Dunnotar,

[1] Compare Worsaae, *Afbildninger*, figs. 53, 54, from the Copenhagen Museum, objects designated as "Sænkesteen," possibly weights for fishing-nets.

[2] See *Archæologia Scotica*, vol. iii. p. 49, pl. 5.

Kincardineshire, in 1848; two bronze palstaves, one of them found at a depth of ten feet in the bogs of Arnhall, the other at Arbuthnott, Kincardineshire; the latter is an example with a very slight stop-ridge in the centre, and no side-loop;—two bronze swords, one of them, found near the Railway Station, Brechin, is a fine example of the ordinary type; it measures 25 inches in length. It was presented to the Museum by Lord Panmure, in 1854. The other is of rather shorter dimensions.

With the collection here enumerated were sent a series of stone weapons and implements, found in Ireland, Denmark, the United States and West Canada, and in New Zealand; supplying, for the purpose of comparison, a most instructive exemplification of the primitive arms and tools of stone, used in various quarters of the globe. The Danish series, presented to the Museum by Herr Worsaae, includes a fine stone-hammer, a spear, chisel, knife, and saw, of flint, such as have been figured in his interesting "Afbildninger," or select examples from the Copenhagen Museum.

THE MONTROSE MUSEUM.

Sent for exhibition through the kindness of William Beattie, Esq., of Montrose.

A SEPULCHRAL URN, found at Edenmouth, Roxburghshire, three miles east of Kelso, in a barrow levelled for agricultural purposes. A human skeleton lay near it. Height 5 inches, diameter at the mouth, $5\frac{3}{8}$ inches. It is elaborately scored with chevrony ornaments, punctures, and striæ. Another urn, found at Friar's, near Kelso, height $5\frac{1}{4}$ inches, diameter 5 inches, of more simple form, but with a profusion of punctured ornament. Another, found at Crailinghall, Roxburghshire, height $4\frac{1}{2}$ inches, diameter $5\frac{3}{8}$ inches. All these urns are ornamented with impressed markings, covering nearly the whole of the surface, and continued within the lip; they closely resemble the urns found in Northumberland, and appear to be found for the most part accompanying interments without cremation. A collection of stone celts, of various dimensions, found in Roxburghshire; one of them from the neighbourhood of Lempitlaw, in that county, measures 13 inches in length. Arrow-heads, a spear-head, and a sling stone, from Robgill, Dumfries-shire. A bronze celt of the most simple form, and another found at the Roman camp of

Birrenswark, Dumfries-shire. A palstave, found at Minto, Roxburghshire. A bronze dish, found several feet below the surface, at Humebyres, near Stitchel, Berwickshire. THE KELSO MUSEUM.

Sent for exhibition by permission of the Tweedside Physical and Antiquarian Society, through the kindness of James Douglas, Esq., of Kelso.

A remarkable and very elaborately-ornamented URN, found in June 1854, in a gravel pit at Birkhill, Stirlingshire. A labourer engaged in digging gravel observed a sudden change in the appearance of the stratum, as if the place had been previously dug, and earth of a different kind thrown in. On careful search he found this urn, which came into the possession of Dr. Muschet, and was delivered over as "Treasure Trove." Its height is $5\frac{5}{8}$ inches, diameter at the mouth $6\frac{5}{8}$ inches; it is formed with several ribs surrounding the upper part, the surface being everywhere carefully scored and punctured. The colour is a pale reddish brown.

THE QUEEN'S REMEMBRANCER.

Three ARROW-HEADS OF FLINT, found in the sand-hills near Burgh-head, Wigtownshire. A sepulchral urn, found in 1843, in a stone cist deposited in a hillock of gravel, at Newmill, near Forres, Morayshire. Several other interments were discovered in the tumulus at the same time; each of the cists was formed of four rough unhewn slabs of stone, placed edgeways, and enclosing a space about 24 inches by 28 inches, and 25 inches deep. Each cist was covered by flat stones, and contained an urn covered by a thin slate, together with the remains of a human skeleton. In one of these cists were found some ornaments of jet beads and portions of a necklace, of similar fashion to that figured in Dr. Wilson's *Prehistoric Annals*, p. 294. See also p. 15, *ante*. MR. M'LEOD, OF DALVEY.

A SEPULCHRAL URN, found in a stone cist at Burgie, in the parish of Rafford, Morayshire, and some beads of jet, with other portions of a necklace of the same material. Several cists have been discovered on the same estate.[1] MR. JOHN MILLER, FORRES.

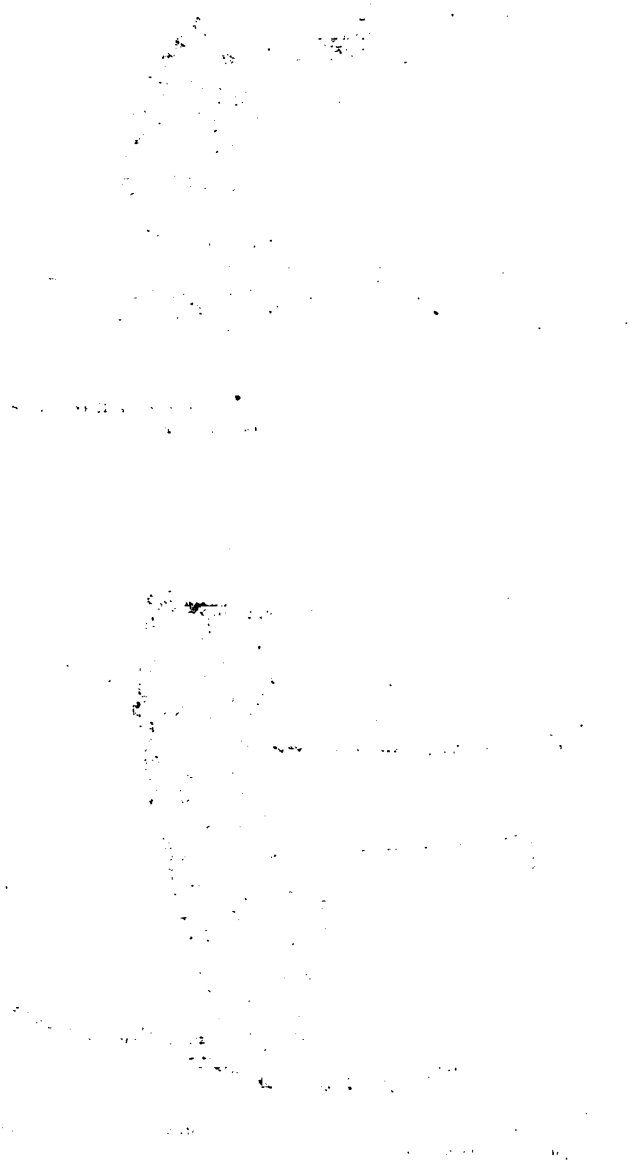
[1] See Dr. Wilson's *Prehistoric Annals*, p. 293.

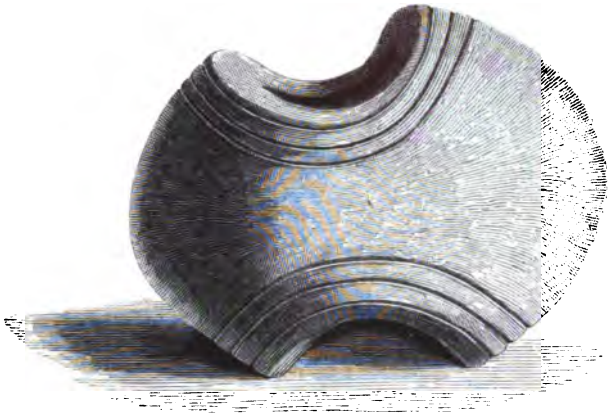
Several ARROW-HEADS, OR ELF-BOLTS, of stone, illustrating the variety of their forms. A stone maul or hammer-head, found on the farm of Level, in the parish of Birnie, near Elgin; of the same form as the fifth, figured in the group of stone hammers found in Scotland, p. 12, *ante*. Several ornaments of jet, beads, and portions of a necklace, found in a stone cist at Burgie. Three "Druidical pateræ," rudely shaped cups of stone, possibly intended to be used as lamps, or for some other domestic purpose; one of them was found in a mound near Lochside, New Spynie, Morayshire. A bronze celt of the most simple form, found at the bottom of a cairn at Wellbrae, in the parish of Birnie, Morayshire, and presented by Mr. John Munro. A remarkable bronze spear-head, found in digging on the hill of Rosele, in the parish of Duffus, Morayshire, and presented by Mr. John Hay, in 1850. This fine specimen measures 19⅛ inches in length:

the blade is unusually thin, and cast with peculiar skill: near the lower part of the blade there are two perforations, through which probably small thongs might be passed as a means of attachment to the haft, the socket of the spear not being perforated for a rivet.

With these interesting Scottish reliques were also sent, for the purpose of comparison, several battle-axes and weapons of stone, with implements of various kinds, from the South Sea Islands, Pitcairn's Island, and America; illustrating the mode in use amongst the aborigines of the Western Hemisphere, for attaching axe-heads of stone to wooden handles, some of which were most elaborately sculptured. THE ELGIN MUSEUM.

A CINERARY URN, found at the circle of standing stones at the hill of Tuack, near Kintore, Aberdeenshire, during recent excavations made by Mr. Dalrymple and Mr. Alexander Watt of Kintore,





Stone Axe Head with incised lines, found among burnt bones, near one of the stones of a Circle at Crichie, Kintore. Length of original, about 4 inches.

Cinerary Urn, found inverted near one of the stones on the east side of a circle, at the Hill of Tuack, near Kintore. Height of original, 11¾ inches; diameter at top, 10¼ inches.

ANTIQUITIES FOUND IN CIRCLES OF STANDING STONES IN ABERDEENSHIRE, IN EXCAVATIONS MADE BY MR. ALEXANDER WATT AND MR. C. E. DALRYMPLE, IN 1855.

From the originals in the Museum of the Society of Antiquaries of Scotland.

for the special purpose of ascertaining the existence of sepulchral deposits in "Druidical" circles. The circle at Tuack is 24 feet in diameter; it is surrounded by a trench, continuous throughout the circuit, and about 12 feet wide. Six stones remain, and at no distant period there was a cromlech in the centre. Excavations were made at the base of the erect stones, and in the centre of the area.[1] Traces of interment, charcoal, incinerated bones, and black mould, were found usually in small round pits dug into the hard subsoil, from 18 inches to two feet in depth; and at two of the stones (on the north side) inverted urns were found, filled with incinerated bones, among which fragments of bronze appeared. The urns were deposited in small round pits dug in the subsoil, and the stones which covered them lay about 18 inches under the surface. The largest of these urns measured 15 inches in height; diameter, at the widest part, 14 inches. Around the stone, in the centre of the circle, four pits were found, containing bones and charcoal. Reliques from the circle at Crichie, Kintore, originally formed of six stones, with one in the centre. A moat surrounds it, with two entrances across the ditch. Sepulchral deposits were found near the site of all the stones; cinerary urns inverted, and filled with burned bones; small cists imbedded in clay, supplying the place of urns; and bones deposited in a bed of clay only. In one of the urns, bones of small animals, or of birds, were mixed with human remains. In the centre of the circle a large subterraneous cairn was found covering a cist, in which lay a skull and bones. All the remains appeared to have been exposed to fire. Near the deposit, at the base of one of the erect stones, a singular maul or axe-head of stone was discovered, placed on the top of a heap of burned bones: it is perforated to receive the haft, and is remarkable as being ornamented with three deeply cut lines, forming three ribs[2] around, both above and below, on

[1] A detailed report of the results will be found in Mr. Stuart's Appendix to the Preface of his recent work, the *Sculptured Stones of Scotland*, p. 20.

[2] Mr. Kemble observed that the ribbed ornament carved on this and another stone axe-head exhibited in the Museum, was a feature of which he knew no other examples. An axe-head figured in Hoare's *Ancient Wilts*, pl. 1, has a single slight marking along its margin. The more elaborately-wrought axes of a later period, found in Denmark, are occasionally ribbed. See Worsaae, *Afbildninger*, fig. 80, from the Copenhagen Museum.

both sides of this curious weapon.[1] A fragment of a thin flat object of stone, resembling lithographic slate, perforated with three small holes at the end, and of the same class, probably, as the reliques figured in Dr. Wilson's *Prehistoric Annals*, p. 157. Six arrow-heads of stone found at Kinella, Kintore, and Ruthwell.

MR. CHARLES E. DALRYMPLE.

The entire collection of reliques here noticed were subsequently presented by Mr. Dalrymple to the Museum of the Antiquaries of Scotland.

Two STONE CUPS; a stone hammer and an axe-head; an arrow-head of flint; a small axe-head of dark-coloured stone, and a stone bead, of the kind supposed to have been used as whorls, in spinning. These last, of various sizes and fashion, are of very frequent occurrence amongst early remains; they have been found with male skeletons, and under circumstances which prove that they were not exclusively used with the spinning-rock. Barry records the discovery of a number of such stones placed together in a grave in Orkney. It is not improbable that they may have been, in some instances, the pieces used in the game of tables or draughts, *Tabblisk*, played by aid of a board with pegs, on shipboard. It is obvious, also, that they may have served as fastenings for the dress, or as beads. The reliques here enumerated were discovered at Cromar, near Aberdeen.

THE HON. ARTHUR GORDON.

A small URN, found at Harvieston, in the parish of Tillicoultry, Clackmannanshire. It was deposited in a rudely-formed cist of stones, probably sepulchral. Also a small oval flake of black flint, found in the urn. It measures about 1½ inch in length, and one extremity is rounded and sharp-edged. It may have served to point an arrow, or have been used as a knife. A single fragment of roughly-shaped silex has been occasionally found in other instances, accompanying early interments, as recently, in a cist containing a skeleton, with two urns placed near it, at Amble, in Northumberland.

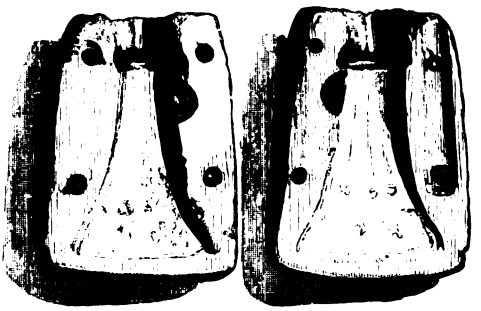
MR. JOHN TAIT.

[1] See a full account of these excavations, in Appendix to Preface, *Sculptured Stones of Scotland*, p. 20.

A MOULD, formed of serpentine, intended, as it has been supposed, for casting implements of bronze. Two of the matrices present some resemblance to celts of the more simple types; but it is difficult to suggest the purposes for which the other objects were destined. This mould was found on the estate of Trochrig, near Girvan, in Ayrshire; it measures 16½ by 9½ inches, the greatest thickness being about 2¼ inches.[1] Similar serpentine exists, *in situ*, about eight miles to the south of the place where it was found. On the reverse of the slab there is a half-mould for casting a large irregular oval mass of metal. It is worthy of remark, that a stone mould, of different dimensions and general form, but intended for casting objects resembling those which this mould would produce, has been found in Ireland, and is now in the possession of Lord Talbot de Malahide.

MR. THOMAS BROWN.

CASTS from two STONE MOULDS, found on a moor in the parish of Rosskeen, Ross-shire. Each mould consists of two moieties of equal

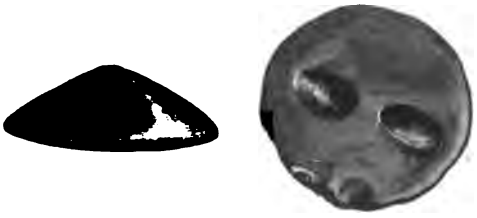


size, which were adjusted together by pins and sockets; one of them is notched, so as to admit of the pieces being tied together in the

[1] See *Proceedings of the Soc. Antiq. Scot.*, vol. i. p. 45.

operation of casting. These moulds were intended for the production of socketed celts; and near the spot where they were found there were remains of a rude building, containing scoriæ and other indications of metallurgical operations. On one of these moulds there is a matrix for casting a small oblong object, the intention of which has not been ascertained.[1] MR. HENRY LAING.

A BUTTON of highly-polished jet, of unusually large size, diameter about 2¼ inches. It was found about 1850, in a moss at Crawford Moor, near Carstairs, Lanarkshire, and is described and figured by Dr. Wilson as a *fibula*, of the "Archaic or Bronze Period."[2] The



Jet Ornament, Crawford Moor. half size of the original.

late Sir Richard Hoare found an object of jet, similar in character, in a tumulus, at Woodyates, Wilts, with a bronze dagger, arrowheads of flint, and an urn placed at the feet of the skeleton, which lay on its left side, with the legs gathered up. In another barrow he found some smaller conical buttons of bone or ivory; these likewise were perforated for attachment to the dress, like the specimen found in Lanarkshire. A pin of copper and a small ornament of tin accompanied the remains; in this instance the corpse had been burnt.[3] MR. JAMES DRUMMOND, R.S.A.

Three BRONZE WEAPONS, part of a deposit found in a moss near

[1] See Dr. Wilson's *Prehistoric Annals*, pp. 22, 23. Casts from any of these curious moulds may be obtained from Mr. H. Laing, 3, Elder Street, Edinburgh. See an account of a stone mould for celts found in a cairn near Kintore, Aberdeenshire, and of stone moulds now in the Museum of the Antiquaries of Scotland, in their *Proceedings*, vol. ii. p. 33.

[2] See *Prehistoric Annals*, p. 295.

[3] See *Ancient Wilts*, vol. i. pls. 12, 34.

Campbeltown, Argyllshire; one of them being a sword blade, of the usual type, and another, which has been described by Dr. Wilson as "a singular form of socketed spear, differing from any example I have met with elsewhere."[1] This weapon, the point broken, measures nearly 7½ inches in length, by 1½ inch in greatest breadth.

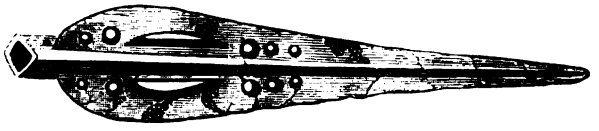
MR. J. WHITEFOORD MACKENZIE, F.S.A. SCOT.

A STONE AXE-HEAD, length 10 inches, thickness 2½ inches, perforated for the haft, of the same type as that exhibited by the Marquis of Breadalbane, before described; and a bronze palstave, with the side-loop. Good examples of types of frequent occurrence.

MR. R. W. TRAIN, GREENOCK.

Two massive BRONZE PENANNULAR RINGS, found near Stobo Castle, Peebles-shire. SIR GRAHAM MONTGOMERY, BART.

A BRONZE SOCKETED CELT, in unfinished state, of very uncommon type, with longitudinal ribs or flutings at the sides; it was found in the Loch of Carse. A bronze spear-head, of unusually large dimensions, length 19 inches, found on the lands of Denhead, in the parish of Coupar-Angus, Perthshire. The metal is extremely brittle, and this spear-head is fractured and imperfect; one of the fractures near

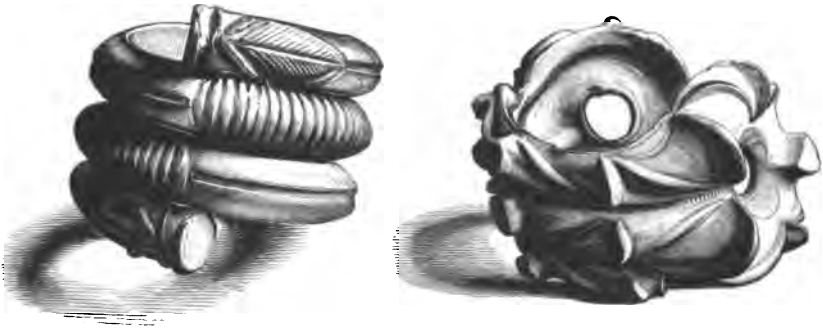


the point shows that a thin iron rod was inserted in the mould to give additional strength to this heavy weapon. Spear-heads, with the blade pierced with two segmental openings placed opposite to each other, occur occasionally in North Britain and in Ireland; but

[1] See *Prehistoric Annals*, p. 262.

the circular perforations accompanying such apertures in the blade, as in this remarkable example, are of great rarity. A bronze scabbard for a dagger, found, with four bronze swords of large dimensions, a

spear-head, and other reliques, on the lands of Cauldhame, the property of Lord Panmure, near Brechin, Forfarshire. Presented, with two of the swords, by the Lords Commissioners of Her Majesty's Treasury, having passed into the custody of the Queen's Remembrancer as "Treasure Trove." Length $5\frac{3}{4}$ inches. This specimen presents the same peculiarity before noticed in regard to another, preserved in the Aberdeen Museum (p. 11, *supra*), as having perforations about mid-length, near the central rib. Several objects of this description have been found in England. See one, from the Thames, figured in the Catalogue of Mr. Roach Smith's collections (p. 81), now in the British Museum; and another, found in the river Isis, figured in the *Archæological Journal*, vol. x. p. 259. Three bronze armlets, of spiral or serpent form: one of them found, in 1732, at Pitalpin, near Dundee; it weighs 31 ounces;—another, of very remarkable character, here figured, weighs two pounds avoirdupois, and measures



upwards of 5 inches in its greatest diameter. A bronze ornament, supposed to have been worn on the neck, found, in 1747,

about 7 feet from the surface, in the village of Stitchel, Roxburghshire. It bears resemblance, Dr. Wilson shows, to certain relics of the same class in the Christiansborg Palace, but nothing precisely similar has been found in Scandinavia. The oval which it forms measures 5 inches and nine-tenths, by 5 inches and one-tenth, the greatest diameter being from side to side, which does not appear suited to its supposed use, as stated in the *Prehistoric Annals*, p. 451, as an ornament for the head.

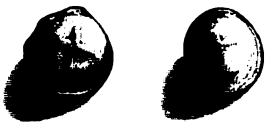
Bronze Collar found in Roxburghshire

A gold ornament, of very remarkable character, and two gold pellets, found together upon the Shaw Hill, at Cairnmuir, Peeblesshire, in 1806. A detailed account of the discovery may be found in the *Archæologia Scotica*, vol. iv. p. 217, with representations of the various objects found. These consisted of three gold torques and the massive ring here figured on a reduced scale; the original measures $2\frac{1}{2}$ by 2 inches, and weighs 4 oz. 5 dwt. It has been described by Dr. Wilson as the supposed head of a staff or sceptre, and he places it amongst the Personal Ornaments of the "Archaic or Bronze Period." There were also forty gold pellets, each marked with a cross in relief. Two of these are here figured, of the full size of the originals; they have been regarded as examples of "the primitive type of native-minted currency."[1] They resemble segments of

Gold Ornament, found at Cairnmuir

[1] See Dr. Wilson's *Prehistoric Annals*, pp. 318, 520.

a sphere irregularly joined, and appear to have been cast in a mould. Similar reliques have been noticed in North Britain. Forty pellets



of gold, marked with a star, were found at Dunnichen, Forfarshire, with a funicular torc.[1] It may deserve mention that, in the neighbourhood of Cairnmuir, there are numerous circular earthworks upon the heights, one of them within a quarter of a mile from the spot where the gold ornaments were found; and in the adjacent parish of Lyne, distant five miles, there is a square camp, supposed to be Roman. A gold ornament, wrought in filigree work, set with plates of bright red glass, resembling garnets in colour. It is in form of a truncated pyramid, rather more than three quarters of an inch in height, and consists of a case of gold on a core of solid bronze. It was found on the farm of West Craigie, near the ancient church of Dalmeny, Linlithgowshire. The purpose for which it was destined, as also the period to which it belongs, have not been ascertained. The enrichment by thin plates of ruby glass over gold foil is a feature of ornaments of the Merovingian period, and occurs not uncommonly, in those of the Anglo-Saxon age, in South Britain. An oval bronze brooch of

Bronze Brooch found in Caithness

the "tortoise" form; one of a pair found in 1786, with a skeleton, deposited under a flat slab, over the ruins of a "Pictish burgh," in Caithness. This example is of more elaborate workmanship than

[1] See *New Statistical Account*, vol. vi. p. 57.

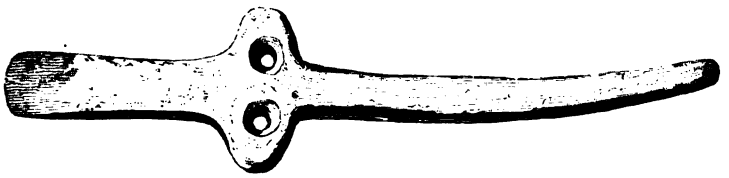
any hitherto noticed: it retains traces of gilding, and was possibly set with jewels. There are also four intricately-chased projections, in the form of horses' heads. Each of the brooches forming the pair are precisely similar; each has an iron *acus* within the cavity, and, on the reverse of that exhibited, the texture of coarse linen was clearly seen in the coating of *patina* which covers the surface. This curious type is of frequent occurrence in Scandinavia.[1]

THE SOCIETY OF ANTIQUARIES OF SCOTLAND.

Electrotyped facsimile of a BRONZE ARMLET, one of a pair found at Pittkelloney, near Drummond Castle, Perthshire, in 1837, on the estates of Lord Willoughby de Eresby. They were found near the surface in ploughing; one of them measures 16 inches, the other 15 inches, in circumference; they weigh 3 lb. 3 oz. and 3 lb. 10 oz. respectively. They are enriched with round ornaments of red and yellow enamel or vitrified paste; the design on one being a plain cross, to which a flower-like pattern is added on the other. Mr. Jerdan, by whom these remarkable armlets were exhibited to the Society of Antiquaries of London, was of opinion that they were of Roman workmanship, and possibly of the time of Agricola and Galgacus.[2]

MR. ALEXANDER NESBITT.

A BRONZE IMPLEMENT, resembling a chisel, of a type, as it is believed, unique. It was found in 1810, in a tumulus near Pettycur, Fifeshire. Length, 7½ inches. One extremity is sharpened, the



other forms a long tang, probably for insertion in a wooden handle. Mr. James Yates, in his memoir on the use of bronze celts in military operations,[3] notices this object, the precise use of which has not been ascertained. THE LORD TALBOT DE MALAHIDE.

[1] See notices of other examples, Wilson's *Prehist. Annals*, p. 522; *Vetusta Monumenta*, vol. ii. pl. 20; *Archæol. Journal*, vol. v. p. 20; vol. vi. p. 74; Worsaae, *Afbildninger* (examples from the Copenhagen Museum), figs. 335–337.

[2] See *Archæologia*, vol. xxviii. p. 435. [3] See *Arch. Jour.*, vol. vi. p. 377.

Two STONE PATERÆ, or small ONE-HANDLED BOWLS, of the same character as those before noticed, preserved in the Inverness Museum (see p. 9). They were found in trenching ground, near the "Druid's Temple" at Culloden, in 1841. One of them is ornamented with two rows of zigzag lines. PROFESSOR SIMPSON, F.S.A. SCOT.

FOUR GOLD ARMLETS, found in 1848 on the estate of Mr. Dundas of Arniston, at Largo, Fifeshire. They are formed of thin plates or

Gold Armlet, found at Largo, Fifeshire

ribands of gold, very skilfully twisted, the spiral line being preserved with remarkable precision. The ends are recurved, terminating in small knobs, which serve as a fastening. The weight of

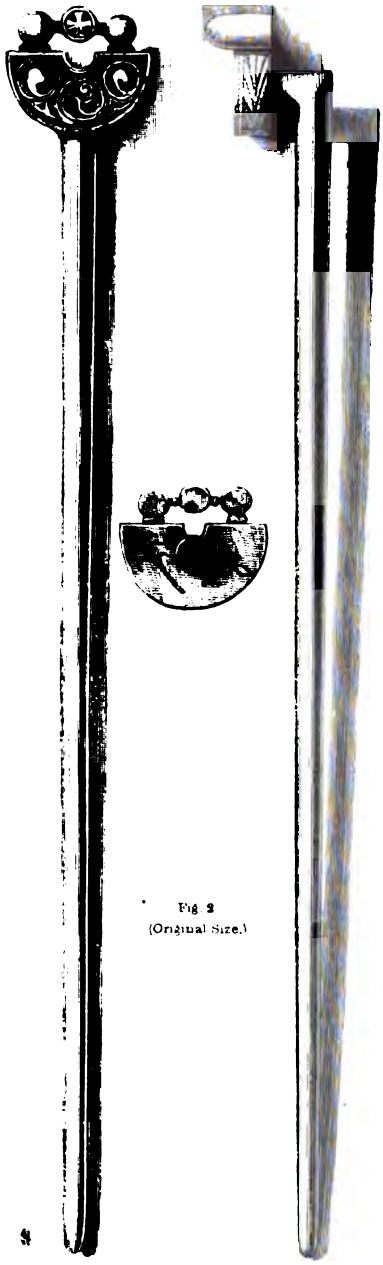


Fig. 2
(Original Size.)

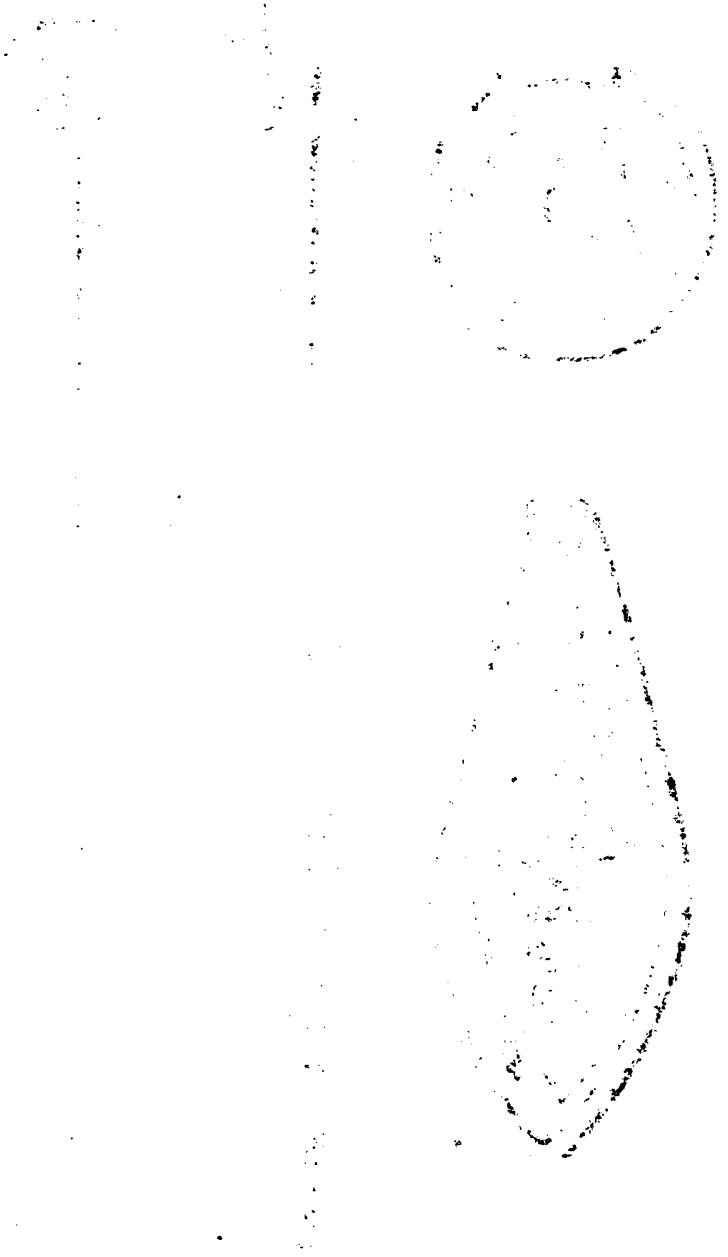
Fig. 3 — (Half Original Size.)

Fig. 1 — (Original Size.)

SILVER ORNAMENTS discovered about 1817 in the Tumulus of Norrie's Law, Largo, Fifeshire.
In the possession of MRS. DUNDAS DURHAM

the armlet here figured is 8 inches. 4 p.s. The ... bound on a steep bank, which slopes towards the ... depth of about 3 feet near a place close to the ... Tenacity," where, according to popular tradition ... were discovered many years since, and ... found ... and steadily ... pond in ... Gateway ... *Catalogue*, 1856, p. ... at Dowally, twisted, is in the possession of Lord M... was found on the moor of Glenerch, Perthshire, ... *Perthshire Annals*, p. 324.—The ... fragments of plate chain, ... beads, being the whole collection ... Gospel Durham, ... to a tumulus, known as Norrie's Law, ... Leuchars, about three miles from the ... have connected with this remarkable ... tained, owing to apprehended ... Exchequer to reclaim the ... could be connected only ... Earl of Crawford, on "The ... notices in the *Archæological ... Perthshire Annals*, pp. 311-314. ... massive bronze armlet ... Mr. ... *Sculptured Monuments of Angus*, pl. 23, and Mr. Stuart's *Sculptured Stones of Scotland*, pl. 133. The date to which these ornaments would ... assigned is very uncertain. Dr. ... is disposed to ... them ... Welsh, of "The Christian Period," to the ... period between the third and the ... The ... with its shows the more ... workmanship ... a pair of boat-shaped plates, ... ornamented ... which the plates ... The ... is chiefly remarkable ... by ... symbols ... on ... and ... known in the late Mr. ...

Proceedings of the Society of Antiquaries of Scotland.



the armlet here figured is 8 dwts. 4 grs. These ornaments were found on a steep bank, which slopes towards the sea; they lay at a depth of about 3 feet, near a place close to the shore, called "The Temple," where, according to popular tradition, certain interments were discovered many years since; and one man, as it was believed, found treasure, and suddenly became rich.[1] Two similar gold armlets, found in draining a lake in Galloway, are figured in the *Reliquiæ Galeanæ*, *Bibl. Top. Brit.*, vol. ii. pl. vi.; and another, of similar type, but less skilfully twisted, is in the possession of Lady Menzies. It was found on the moor of Rannoch, Perthshire, and is figured in *Prehistoric Annals*, p. 324.—The silver ornaments, rings, hooks, fragments of plate, chain, &c., consisting of 153 objects and fragments, being the whole collection of reliques rescued, by the late General Durham, from the large deposit discovered about 1817, in a tumulus, known as Norrie's Law, on the estate of Largo, in Fifeshire, about three miles from the bay of Largo. The precise facts connected with this remarkable discovery were never ascertained, owing to apprehensions of the interference of the Scottish Exchequer to reclaim the "treasure-trove;" such particulars as could be collected may be found in the Report by Dr. George Buist of Cupar, on "The Silver Armour of Norrie's Law;" and the notices in the *Archæological Journal*, vol. vi. p. 248; Dr. Wilson's *Prehistoric Annals*, pp. 511-519. The chief reliques of this remarkable hoard have also been figured in Mr. Chalmers's *Sculptured Monuments of Angus*, pl. 23, and Mr. Stuart's *Sculptured Stones of Scotland*, pl. 133. The date to which these ornaments should be assigned is very uncertain. Dr. Wilson is disposed to regard them as Scottish, of "The Christian Period," and to limit their age to the period between the third and the sixth century. The accompanying woodcuts show the more remarkable objects. Fig. 1 (original size). One of a pair of leaf-shaped plates, of unknown use; the boss at the upper extremity is merely hammered up, and supplies apparently no means by which the plate might be attached to any other object. This plate is chiefly remarkable, however, as bearing two of the peculiar symbols occurring on early sculptured monuments in Scotland, as shown in the late Mr. Patrick Chalmers's work on the monuments

[1] See *Archæol. Jour.*, vol. vi. p. 53; Dr. Wilson's *Prehist. Annals*, p. 321.

of Angus, and Mr. Stuart's *Sculptured Stones of Scotland*. Fig. 2 (original size). A bodkin, probably for fastening the dress, or for the hair. A pair of these was preserved. The head, originally, as it is believed, enriched with enamel, is of a peculiar fashion, of frequent occurrence on objects of this class found in Ireland. Fig. 3 (half size). The penannular portion of a brooch, the *acus* lost.[1] A brooch of silver, closely resembling this, was found in Cumberland, and is figured in Pennant's *Scotland*, vol. ii. p. 44. Fig. 4 (half size). A plate, of unknown use, with scroll ornaments in high relief, of admirable workmanship. This was originally described as "the mouthpiece of a sword-scabbard," but it is wholly unadapted to such purpose. Fig. 5 (half size). A disk, measuring 3 inches in diameter; at the upper edge there are two holes, possibly for attaching the plate to the dress. A smaller disk, like a button, formed with a cavity, as if intended to be set with a gem, has no such perforations. Fig. 6 (original size). A spiral ring, the edges serrated at regular intervals. Amongst the other reliques preserved from the crucible may be mentioned—a stout double hook, in form of an S; a narrow riband of silver plate, length upwards of a yard in its present state, breadth about half an inch, one end tapering to a point; a fragment of fine interlaced chain; two fragments of armlets; a portion of a diminutive pin or bodkin, of the same form as those before described; and numerous fragments of thin plate, possibly the remains of the coating of a shield or of a corslet, such as that of gold, found in Wales, and now in the British Museum. On some marginal portions appears a border of oblong bosses, rudely hammered up, possibly to represent nail-heads. The entire weight of the reliques exhibited is about 24 oz. The hoard discovered in the Norrie's Law has been estimated at not less than 400 ounces.

MRS. DUNDAS DURHAM.

The HUNTERSTON BROOCH, found in 1830 on the estates of Robert Hunterston, Esq., in the parish of West Kilbride, Ayrshire, in quarrying stones near the sea-shore. It lay near the surface, at the foot of a cliff, between which and the sea there is a level piece of

[1] See references to examples of analogous fashion, *Archæological Journal*, vol. vi. p. 252.

SILVER ORNAMENTS discovered about 1817 in the Tumulus of Norrie's Law, Largo, Fifeshire.
In the possession of MRS DUNDAS DURHAM.

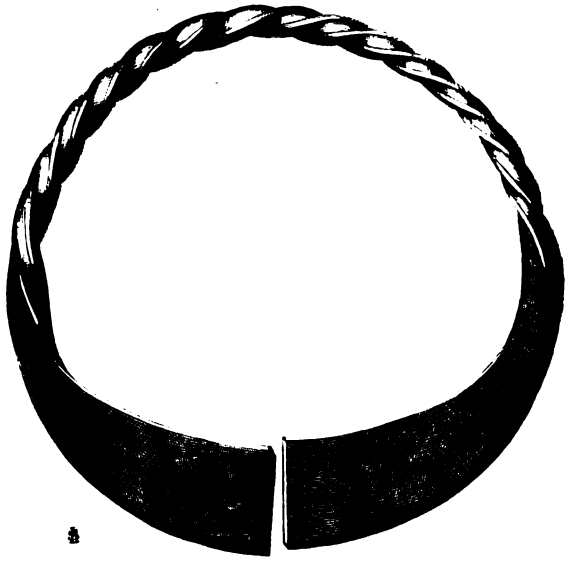
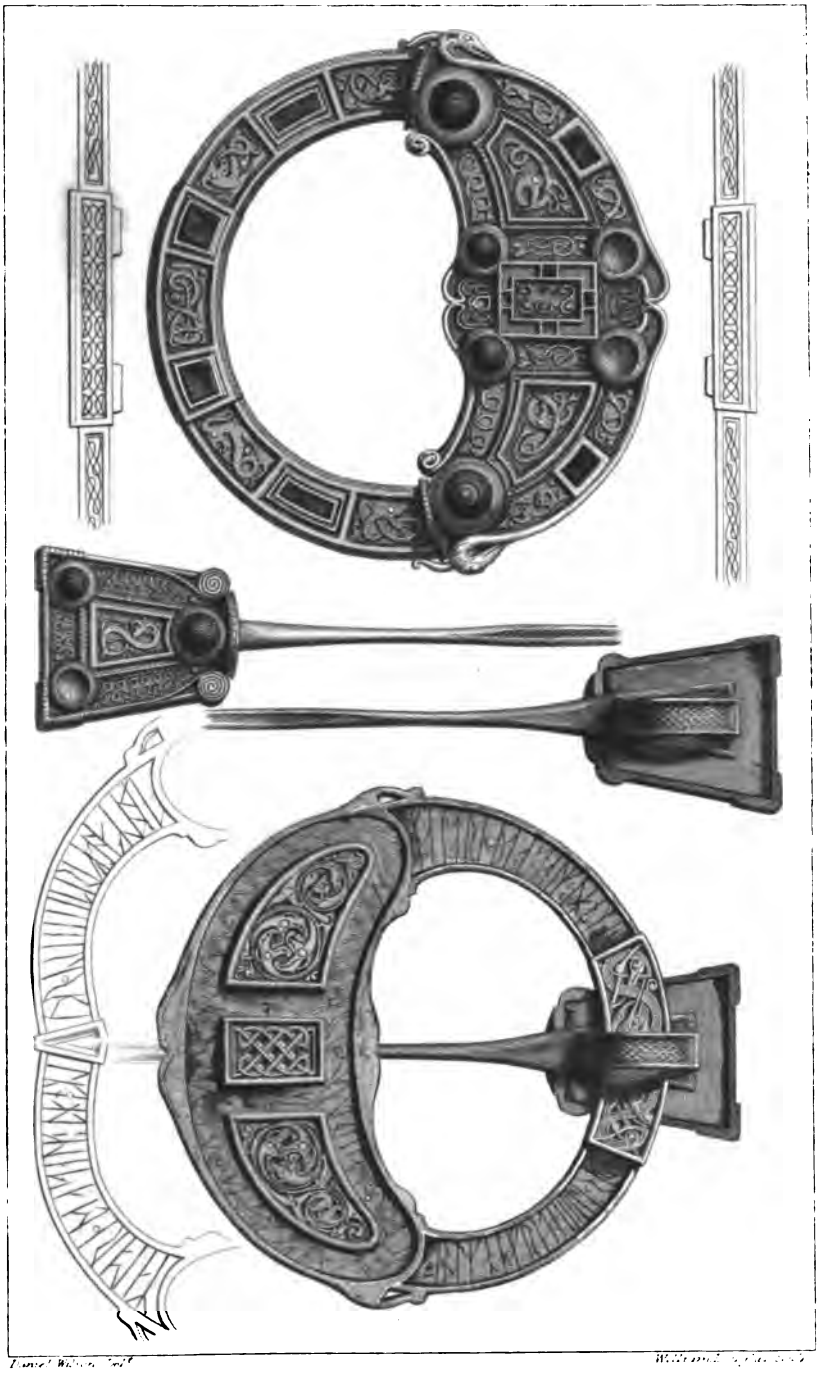


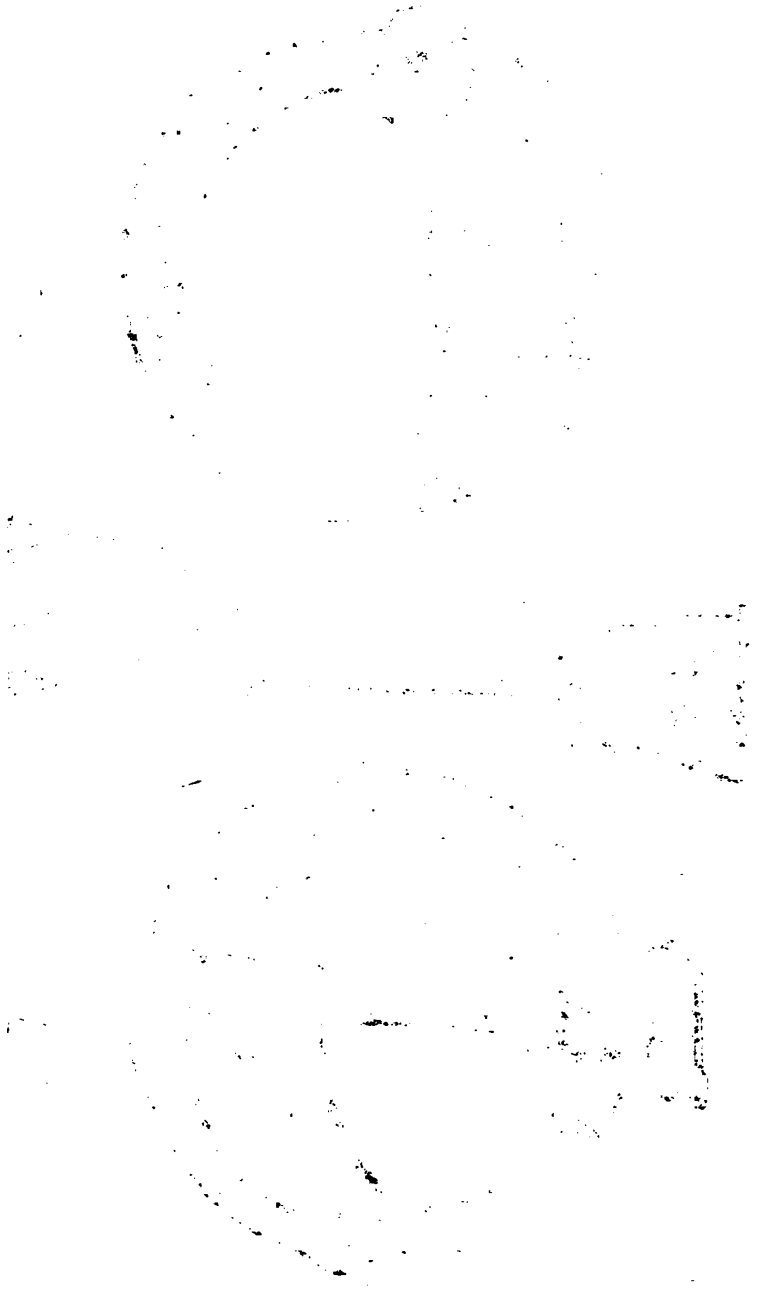
Fig. 3.—Portion of a Penannular Fibula.—(Half Original Size.)

Fig. 6.—Spiral Silver Ring.—(Original Size.) Weight 120 grains.)

Fig. 4.—Plate, with Scrolls in high relief.—(Half Original Size.)



THE HUNTERSTON RUNIC BROOCH



ground, traditionally reputed to be the scene of a conflict shortly before the battle of Largs, in 1263, when the fleet of King Haco was dispersed, and the Norsemen driven from Scotland. The brooch is of silver, richly wrought with gold filigree, and elaborately chased with lacertine and riband patterns. It is set with ornaments, described as of amber. Diameter, 4 inches and nine-tenths. On the reverse there are Runes, which have been variously explained.[1] It may be observed, that Runes are of very rare occurrence in North Britain; they occur amongst the inscriptions in the cave of St. Molio, on Holy Island. A silver brooch bearing Runes on the reverse is preserved in the Copenhagen Museum, and it is figured by Worsaae, *Afbildninger*, fig. 305. The date of the Hunterston brooch may be assigned to the ninth or tenth century.

MR. ROBERT HUNTER, OF HUNTERSTON.

The "BACULUM MORE," the pastoral staff of St. Moloc, or Luag, an immediate follower of St. Columba, and a zealous coadjutor of St. Boniface, Bishop of Ross, in the introduction of Christian faith into Scotland at the commencement of the seventh century. Boniface died about A.D. 630. A family named Livingstone, in the island of Lismore, the seat of the old bishopric of Argyll, were the hereditary custodiers of the *bachuill* or staff of St. Moloc, and enjoyed their little freehold in virtue of that trust. They had been popularly known as the "barons of *Bachuill*" (*baculus*). The lands, however, having become the property of the Duke of Argyll, the ancient symbol of feudal tenure passed into the muniment chamber at Inverary Castle. It is, in its present defaced condition, a plain curved staff, 34 inches in length; the surface presents indications of the rivets by which a metal casing, probably highly enriched with ornament, had been originally attached to the wood, some fragments of copper-plate still remaining. The peculiar form of this *bachuill* appears to have dif-

[1] See the Memoir by Finn Magnusen, *Annals of the Society of the Antiquaries of the North*, 1846, pp. 323, 399; and Observations by Rafn, *Memoirs*, 1845-49, p. 202. This remarkable object has been figured in the *Prehistoric Annals*, by Dr. Wilson, who proposes the following explanation:—"What is decipherable reads in good Scottish Celtic: *Malbritha a daimiheh i dœol Maolfridi; i.e.*, Malbritha, his friend, in recompense to Maolfridi."—P. 529; see also *Preface*, p. 24.

Bachuill More, the Pastoral Staff of St. Moloc.

fered from that of the crosiers, with regularly curved volutes, according to the prevalent fashion of later times throughout Christendom. In the fashion of its head, it probably was identical with the Irish pastoral staff of an early age, and the *Quigrich*, the staff of the Scottish St. Fillan, who lived about the same period as St. Moloc. This last is figured in the *Archæologia Scotica*, vol. iii. p. 290, and in Dr. Wilson's *Prehistoric Annals*, p. 664. The veneration with which the bells and the staves which had been used by early Christian missionaries were regarded, in Ireland as also in Scotland, is well known. The peculiar form above mentioned appears in the marginal drawings in the MS. of Giraldus Cambrensis, in possession of Sir Thomas Phillipps; illustrating the chapter, "De Mirabilibus Hibernie," in which Giraldus treats "de campanis et baculis sanctorum in superiore parte recurvis, auro argento vel ære contectos."[1]

THE DUKE OF ARGYLL.

[1] See Notices of the *bachuill* of St. Moloc by Mr. Cosmo Innes, in his *Origines Parochiales, Argyllshire*, vol. ii. part i. p. 163; in the *Proceedings of the Society of Antiquaries of Scotland*, vol. ii. p. 12; Dr. Wilson's *Prehistoric Annals*, p. 665.

Drawn by D Wilson L L D

Engraved by W^m Douglas

THE GUTHRIE BELL

The RONNELL BELL OF BIRNIE, from the church of Birnie, the first seat of the bishopric of Moray. It is said to have been brought from Rome by the first bishop. This is a well-preserved example of the ancient four-sided bells of hammered iron, formed of a single piece of metal plate, overlapped at the sides and riveted together. The bell was then doubtless dipped into melted brass or mixed yellow metal, which adhered to the surface, both externally and internally, and of such a coating considerable traces remain on this example, although the greater part has been thrown off, probably through the gradual oxidation of the iron beneath. According to popular tradition, there is much silver in the metal. This bell has an iron handle, attached by rivets. Height, 14½ inches; the upper part measures about 5 inches each side; the mouth about 7½ inches by 5½. It is noticed in Sir T. Dick Lauder's *Account of the Floods in Morayshire*, p. 166. MR. GORDON.

An ANCIENT BELL of iron, originally dipped in brass, with which the entire surface was probably coated. Its dimensions are almost the same as those of the Birnie bell; the form and proportions are identical with those of the *Clog-rinny*, or bell of St. Ninian, of which a representation is here given. This supplies an accurate notion of the fashion of these early Christian relics. The example exhibited was found at Hume Castle, near Kelso. Its previous history has not been ascertained.

Bell of St. Ninian.

THE TWEEDSIDE ANTIQUARIAN SOCIETY, KELSO.

The GUTHRIE BELL, another example of the same class of ancient iron bells as those above described. There exist in Scotland several other similar relics, associated for the most part with the earliest introduction of Christianity. The *Clog na Choluimchille*, or *colacc*

of St. Columba, an iron bell of similar description, exists in the museum of Mr. Bell of Dungannon.[1]

MR. JOHN GUTHRIE, OF GUTHRIE.

The KILMICHAEL GLASSRIE BELL, enclosed in an elaborately decorated shrine or case of bronze. The facts connected with its discovery, about 1814, in the parish of Kilmichael in Argyllshire, are recorded in the *Archæologia Scotica*, vol. iv. p. 117, pl. 9. It was found on a mountain, amongst masses of stone, having probably been deposited for concealment; the spot is about five miles distant from one of the ancient seats of the Bishops of Argyll. On one side of the ornamental case there is a figure of our Lord attached as to the cross, with the Almighty hand in benediction above. Within was found, wrapped in woollen cloth, a portion of the ancient bell of hammered iron, much decayed with rust. A chain of brass, attached to a cross of pattée form, of the same metal, was found near the spot, but it had probably no connexion with the bell. The metal shrine and figure are doubtless of much later date than the iron relic enclosed. The character of the ornament would fix their age as about the tenth century.

THE SOCIETY OF ANTIQUARIES OF SCOTLAND.

A GOLD FIBULA, found in the neighbourhood of Inverness. Its form resembles that of the gold fibula found at Odiham, Hants, figured in the *Archæological Journal*, vol. ii. p. 46, with a description by Mr. Birch, who considered it to be an "Anglo-Roman or Celto-Roman work." Similar fibulæ are figured in Richot's plates of Roman remains found at Le Châtelet, in Champagne, pl. 42, and in the *Recueil d'Antiquités*, by Count Caylus, tom. i. pl. 94, the latter bearing an inscription with the name of Mars, and attributed to the fourth or fifth century. The same type occurs in the example, of bronze, found at Kenchester, Herefordshire.[2] A golden specimen, presenting some remarkable points of analogy, especially in the adjustment of

[1] See Notices of various examples, *Prehistoric Annals*, pp. 652-663; *Archæologia Scotica*, vol. iv. p. 123; and the Memoirs by Mr. Westwood, on the ancient portable hand-bells of the British and Irish Churches, *Archæologia Cambrensis*, vol. iii. pp. 230, 301; vol. iv. pp. 13, 167. A specimen, precisely similar to those exhibited, is figured in the *Archæological Journal*, vol. v. p. 329. It was found in Herefordshire, near the scene of the murder of St. Ethelbert.

[2] *Journal of the Archæological Association*, vol. iv. p. 284.

THE KILMI[illegible]

THE KILMICHAEL GLASSRIE BELL

the *acus*, which in both is a separate piece, attached not by a spring or hinge but by means of a screw, occurs amongst the splendid relics found in the tomb attributed to Childeric, discovered at Tournai. This has been figured by Chifflet, in his *Anastasis Childerici*, Antwerp 1655, p. 183, as the *graphiarium* or style for the king's writing tablets, but it was evidently a fibula. Childeric died A.D. 481. The fibula exhibited is of more elaborate workmanship than any of these examples; it measures 3 inches in length; the weight is 1 ounce 7 dwts. The *acus* has been lost. The transverse portion, which gives to this brooch a cruciform appearance, terminates in knops, and one of these is the head of a screw, which served to fasten the *acus*, in the same mode adopted in the example found at Tournai. It is remarkable that the thread of the screw in that exhibited is cut in the opposite direction to that used in all mediæval and modern screws. It is admirably wrought, and cut with most perfect precision. It has been questioned whether any screw occurs in objects of the more ancient classical period. There can be little doubt that this costly ornament must be associated with the later productions of the Roman period. It has been figured in the *Proceedings of the Antiquaries of London*, vol. ii. p. 85. A fibula of gilt bronze of similar character is in the British Museum; it is probably foreign, and bears the Christian monogram composed of Chi and Rho, with ornaments in niello. THE SOCIETY OF ANTIQUARIES OF SCOTLAND.

A fac-simile, in gilt metal, of a GOLD TORC-ARMLET, found in the Moor of Rannoch, in the north-west of Perthshire. The original is now in the possession of Lady Menzies, of Rannoch Lodge; the fac-simile exhibited was presented to the Institute by Sir James Ramsay, Bart. The annexed representation is on a reduced scale.—THE ARCHÆOLOGICAL INSTITUTE.

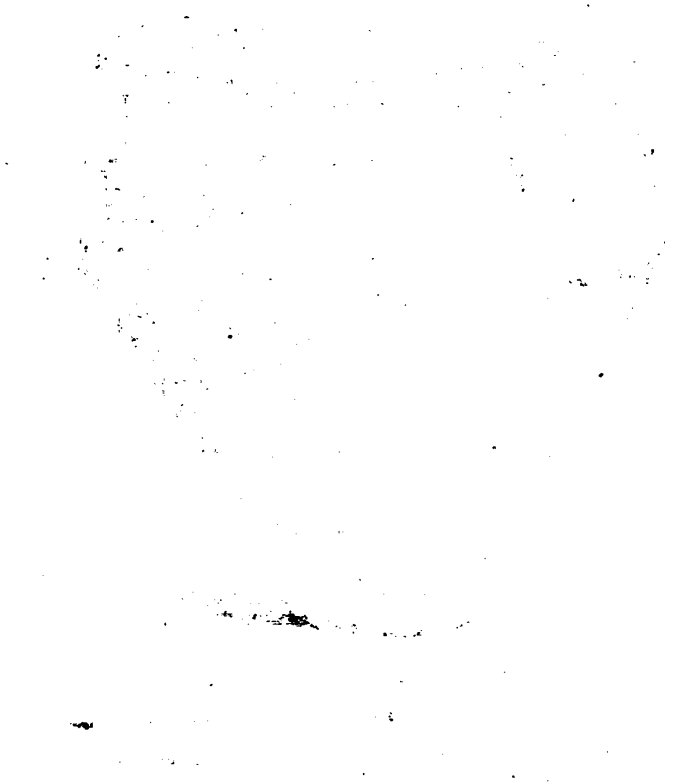
A pair of elaborately ORNAMENTED BROOCHES, of the "tortoise"

type, of which a fine example, now in the Museum of the Antiquaries of Scotland, has been figured in this *Catalogue*, p. 26, *ante*. They were found with a skeleton, deposited in a stone coffin or cist, at a spot called the Longhills, on the farm of Wertaseat, Caithness. On one of these brooches the delicate silver cords remain between the bosses, as also on the example found in Yorkshire, described hereafter, p. 39, and exhibited by the Duke of Northumberland.

MR. A. HENRY RHIND, F.S.A.

SUPPLEMENTARY NOTICES OF SEPULCHRAL URNS IN NORTH BRITAIN.

Through the kindness of Alexander Morison, Esq., by whom the accompanying woodcut has been contributed, a remarkable type of the sepulchral urns of North Britain is here supplied, being of large dimensions and in some respects dissimilar to the urns of which representations have been given in the foregoing notices. The urn here figured is preserved in the Museum of the Society of Antiquaries of Scotland. It was found in 1857, at the "Ha Hill" of Montblairy, adjacent to a "Druidical circle" on the farm of Newton of Montblairy, part of Mr. Morison's estates in Banffshire. The valley through which flows the river Doveran, the boundary for the most part between the counties of Aberdeen and Perth, contains many vestiges of early occupation. A few miles above the mouth of the river at Banff, there exist, in the parish of Alvah, numerous remains. On the farm of Sandlaw a tumulus was opened in which several urns were found, as also in another tumulus on the farm of Boghead. There existed in this locality stone circles, of which some stones may still be seen. In this parish is the mound called the "Ha Hill," portions of which had been removed, but it still measures about 240 feet in diameter from east to west, and about 60 feet from north to south. A section of this mound brought to view distinct indications of excavation, with various animal remains, amongst which it was believed that bones of a horse occurred, and near the centre there were found three mill-stones, measuring about 2 feet in diameter. A bronze armlet, precisely resembling one found at Bethelvie, and now in the Museum of the Society of Antiquaries of Scotland, was found near this tumulus. In digging foundations at

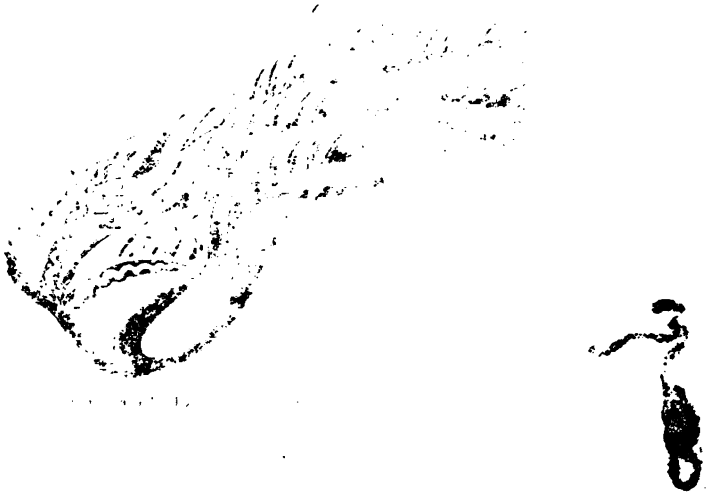


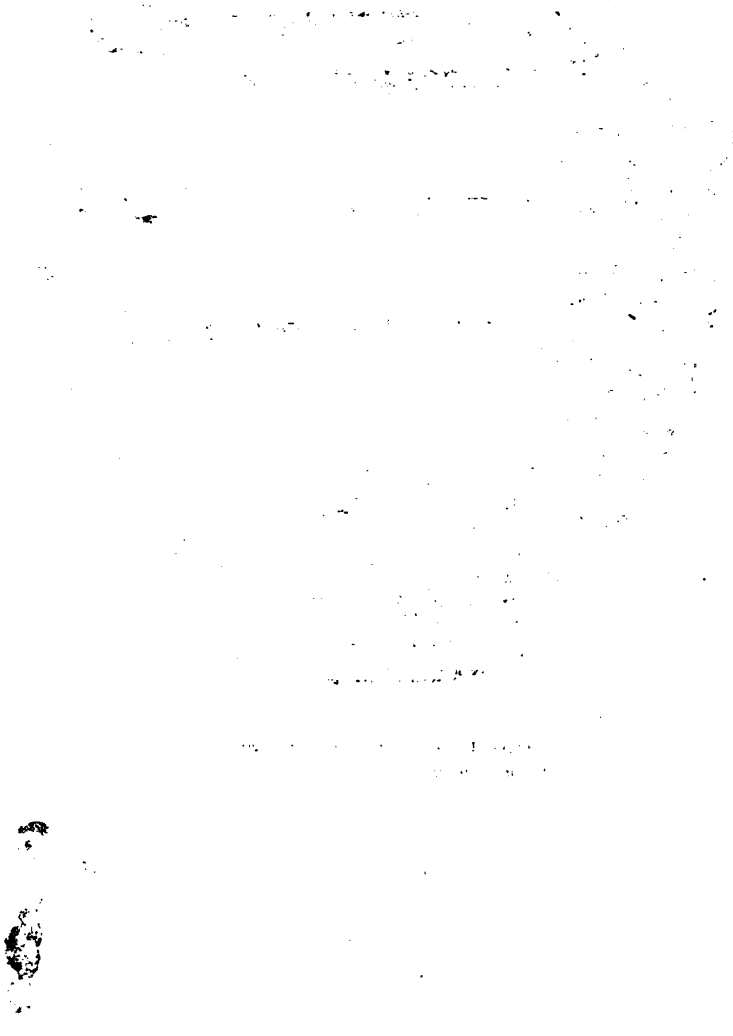
SEPULCHRAL URN, found at the HA HILL OF MONTBLAIRY, BANFFSHIRE. Height 13¼ inches.

Presented to the Museum of the Society of Antiquaries of Scotland, by Alexander Morison, Esq., on whose estates the urn was discovered.

SEPULCHRAL URN, found in 1802, on the Estates of George W. Hope, Esq. at Luffness, Haddingtonshire.
Height of the original, 5¼ inches Diameter at the mouth, 6¼ inches

ANTIQUITIES.





Montblairy, two hammers, of a friable stone, were found at a depth of about 3 feet; and one of these was presented to the Society by Mr. Morison. The "Ha Hill" appears to have been formed on a natural knoll, on the side of a burn which is a tributary of the Deveron, and it had been heaped up to the height of 10 or 12 feet.

This fine urn measures, in height, 13½ inches; diameter at the mouth, 13½ inches. There were originally five projecting ornaments under the lip, placed at intervals of 8 inches. One of these projections has been broken off. The urn is of pale brown colour, and of considerable thickness. The liberality of Mr. Morison enables us to render the series of Scottish sepulchral urns more complete by the addition of this remarkable example. We may here cite, as the most elaborately ornamented urn of this class discovered in North Britain, that discovered in 1802, at Luffness, in Haddington, on the estates of George W. Hope, Esq., and described in the *Archæological Journal*, vol. xv. p. 287. The resemblance of the urns found in Scotland to several of the same description found in Northumberland, and of which a good example was exhibited, is well deserving of observation.

ANTIQUITIES OF THE EARLIER PERIODS FOUND IN ENGLAND.

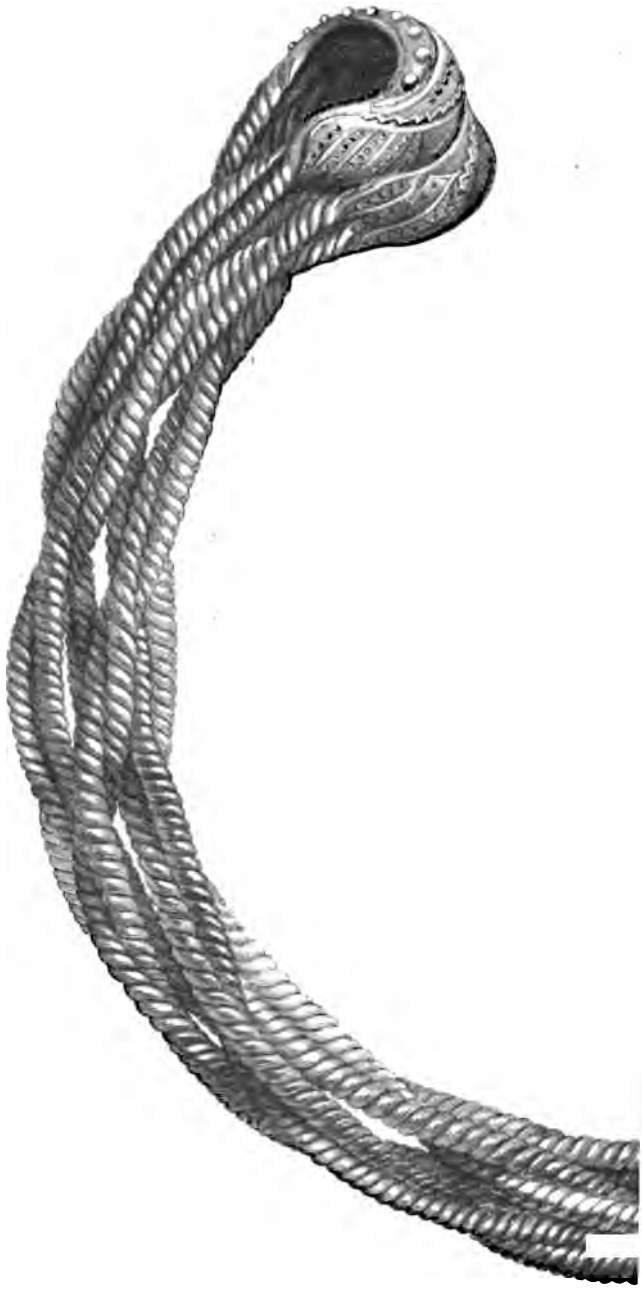
The unique TORC, of fine gold, from the Royal Collection, discovered in May 1848, in a wood called the Greaves, part of Need-

Portion of a Gold Torc found in Needwood Forest.—Original Size.

wood Forest, at the mouth of a fox-earth recently made, and brought to light by a singular chance, in consequence of the soil being thus disturbed. It was found by one of the keepers, on the surface of the freshly turned-up mould. This remarkable ornament is peculiar as being formed of several twisted bars, eight in number, each pair loosely twined into a separate strand, and the four cords again loosely twined together; the extremities of the whole being welded into massive loops, which are curiously tooled with chevrony lines and small circular indentations, the upper edge beaded. By these loops this collar might be attached, either by means of a cord, a flexible hook or a ring, as it has been supposed. The weight is 5590 grains, or 1 lb. 1 oz. 7 dwts. 10 grs. A representation of this torc is given in the *Archæologia*, vol. xxxiii. p. 176. This magnificent ornament was exhibited by the permission of HER MOST GRACIOUS MAJESTY THE QUEEN.

A collection of antiquities of stone and bronze, from the Museum at Alnwick Castle, chiefly found in Northumberland, including stone hammers or axe-heads found at Thirstone, Shilbottle, and Hipsburn; one of unusual form found near Percy's Leap;[1] and two specimens of the remarkable class of objects not unfrequently found in Ireland, and known to the Danish Antiquaries as "Tilhuggersteen," sometimes regarded as having been used in crushing grain. See Worsaae's *Illustrations of Antiquities, in the Copenhagen Museum*, figs. 9, 10. A celt of the most simple axe-head form, apparently of pure copper, found near Percy's Leap, on Hedgley Moor, Northumberland; a looped palstave from Corbridge; another with a fine bronze spear-head found at Denwick, and a well-preserved specimen of the bronze swords of the earlier type, found in Chatton low grounds: its length is nearly 26 inches. Several antiquities found in other parts of England, comprising a massive maul-head, perforated for the haft, stated to have been found in Yorkshire; bronze socketed celts, palstaves, brooches, and other relics from Lincolnshire; a short sword of bronze found at Bath, length $17\frac{5}{8}$ inches; and another sword, probably unique in England, found in the river Witham, near Lincoln. The hilt, which, as well as the blade, is of bronze, is perfect, formed with two volutes, resembling swords found in the north of Europe, of which

[1] Compare one found in Westmoreland, *infra*, exhibited by Mr. Brackstone.



GOLD TORQUES FOU
EXHIBITED IN THE MUSEUM OF THE AR
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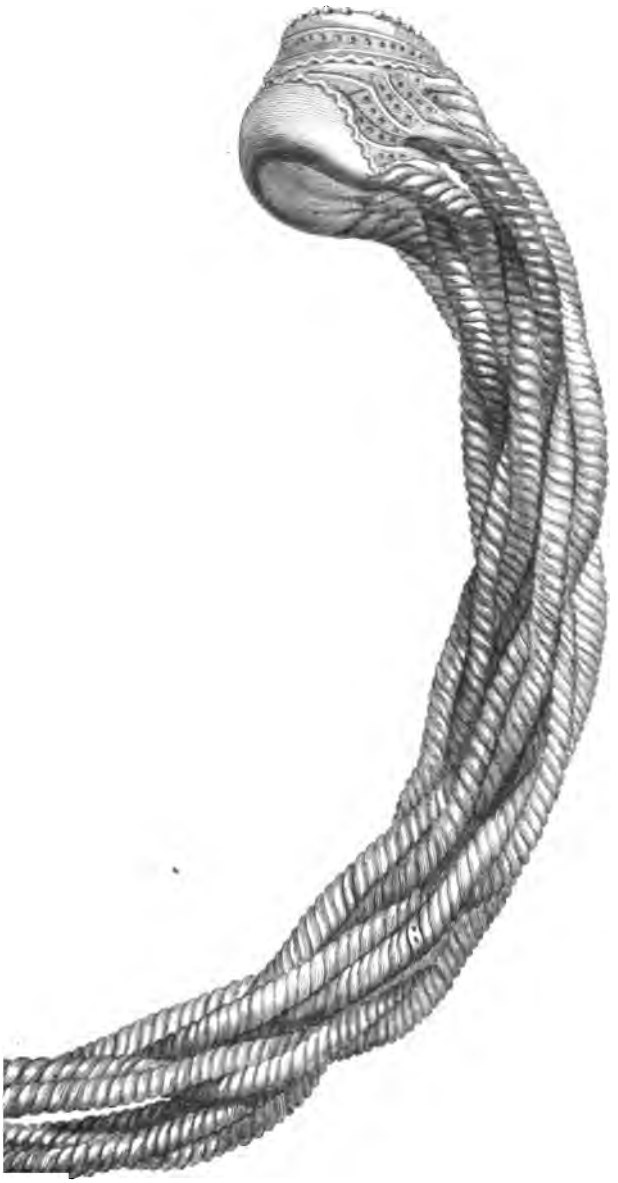


NEEDWOOD FOREST,
CAL INSTITUTE IN EDINBURGH, 1856,
SION OF
QUEEN.

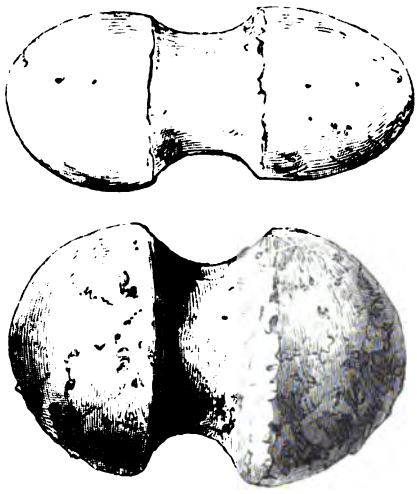
examples may be seen in the Copenhagen Museum, and in some other localities on the Continent. See Worsaae's *Afbildninger*, figs. 91, 94, and his *Primeval Antiquities of Denmark*, edited by Mr. Thoms, p. 28. Compare also the sword found near Corbie in France, figured *Encycl. Méthodique Recueil d'Antiquités*, pl. lxix. p. 29. A very remarkable sword, of a later period, found in the Witham, the blade of iron, sheathed in a scabbard mounted with bronze, displaying the peculiar embossed and engraved ornament which bears resemblance in design to that of the bronze coating of a shield found in the Witham near Washingborough, and now preserved in the armoury at Goodrich Court. The sword and shield, with various other objects of similar character, are figured in Mr. Kemble's *Horæ Ferales*. See also notices of the shield in the *Archæologia*, vol. xxiii. pl. 13; and Skelton's *Illustrations of the Goodrich Court Collection*, pl. xlvii. An oval bronze fibula of the tortoise form, one of a pair found on the Roman road which traverses Yorkshire by Catterick to Piersebridge. In the centre of the road, near Bedale, a skeleton was disinterred, about fifteen inches under the surface; the breast had been transfixed apparently by a long spear-head, very much corroded when found; on the shoulders were the two fibulæ, of which one is in the Museum of the Antiquaries of Scotland (Synopsis, No. 62). The other, preserved in the Museum at Alnwick Castle, has been figured in the *Archæological Journal*, vol. x. p. 220. The convex face of this remarkable ornament is formed with elaborately pierced ornaments and projecting bosses, which may have been jewelled. Fibulæ of this curious type have been found not unfrequently in the north of Europe.

THE DUKE OF NORTHUMBERLAND, K.G.

See notices of fibulæ of this type found in Scotland, in this Catalogue, pp. 26, 36, *ante;* and of a specimen found at Claughton Hall, Yorkshire, *Arch. Journal*, vol. v. p. 74; one found in the Isle of Sangay, North Britain, *Vetusta Monum.* vol. ii. pl. xx.; another from the Orkney Isles, is described *Journal Arch. Assoc.* vol. ii. p. 331, and is now in Mr. Bateman's Museum; one of a pair found in the Phœnix Park, Dublin, is in the British Museum. Of those discovered in Denmark, see Worsaae, *Afbildninger*, figs. 335-337; *Mém. de la Soc. des Antiq. du Nord*, 1840, tab 11; *Primeval Antiq. of Denmark*, ed. by Thoms, p. 53.

Three STONE MAULS, or hammer-heads, stated to have been found at Burns, near Ambleside, Westmoreland. They have no perforation for a haft, but are formed with a deep groove round the middle of

the stone, and may thus have been hafted by means of a supple stick bent round the stone, and firmly lashed; a mode of hafting such implements which has been used by savage people in recent times. The Antiquaries of Denmark, however, have regarded such objects of stone as slingstones,[1] and some persons conjecture that they served as mining-hammers. A stone axe-head, found in Stainton Dale, at Claughton, near Scarborough;[2] another very large specimen, found at Flixton, near Manchester, in "the Carrs," a bank of gravel, which had formed apparently, at a remote period, part of the banks of the Mersey.[3] A barbed javelin head of flint, of unusual size (length $2\frac{1}{4}$ inches, breadth across the barbs $1\frac{3}{4}$ inches), found at Pick Rudge farm, Overton, Wilts; and an implement of grey flint, found at the same place in grubbing an old ash-tree on a waste piece of land. This relic, which, like the laminæ of stone found in Shetland, described *ante*, p. 7, may have served



Stone Maul, from Westmoreland, half original length. (Side view and profile)

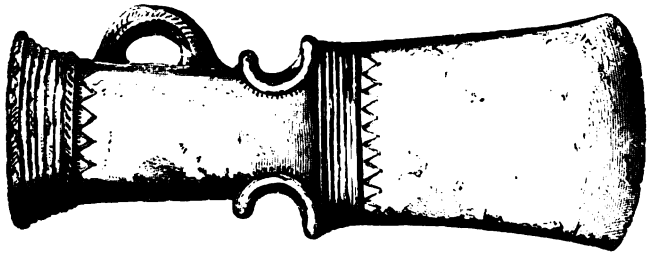
Flint Implement, found in Denbighshire

[1] See one figured in *Nordisk Tidsskrift*, b. i. p. 434, pl. 4.

[2] *Archæol. Journal*, vol. xii. p. 277.

[3] This celt weighs 2 lbs. $13\frac{1}{2}$ oz. It is more fully noticed *Archæol. Journal*, vol. vii. p. 389.

as a flaying knife, measures $3\frac{3}{8}$ inches by $2\frac{3}{10}$ inches. Of another specimen, in the collection of Mr. W. J. Bernhard Smith, almost identical in its form and dimensions, a representation is here given. This last was found at Pentrefoelas, Denbighshire. A fine bronze socketed celt of large size, with a massive bronze ring, found in the bed of the Thames, opposite Somerset House. Length of the celt, $4\frac{1}{2}$ inches; diam. of the ring $1\frac{2}{3}$ inch. Although actual proof of the original connexion of the ring with the celt may be deficient, this discovery claims attention as compared with that of a similar celt near Tadcaster, to the ear or loop of which was attached a bronze ring like an armlet, and upon that ring was an annular ornament



Bronze Celt found at Ulleskelf.—(Length of the original four inches and three-fourths.)

ring or bead of jet.[1] A bronze palstave and two socketed celts found in Yorkshire, in 1849, at a depth of five feet in a sand and warp soil, near Ulleskelf; one of them here figured is of a very unusual type.

MR. ROBERT H. BRACKSTONE.

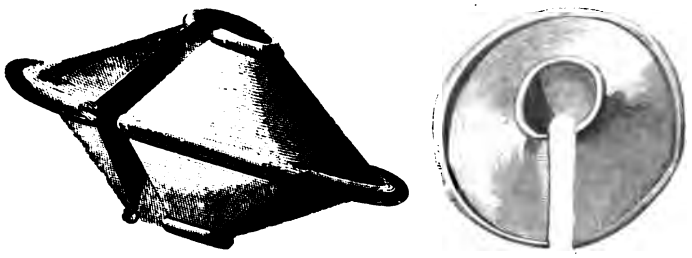
Two Flint Celts, and one of stone, found in Yorkshire, with some other antiquities from the same county.

THE YORKSHIRE PHILOSOPHICAL SOCIETY.

Two Gold Armlets, and two objects of very singular form, purchased in 1856 in Newcastle, and stated to have been found at Gaerwein in Anglesea. It was reported that eleven armlets had been found, and with each there was a capsule or penannular ornament of thin gold plate, of the form above represented. The armlets

[1] *Archæologia*, vol. xvi. p. 362; figured also in Mr. Du Noyer's "Memoir on Celts," *Archæol. Journal*, vol. iv. p. 6, where an explanation is given of the supposed use of these rings.

were likewise penannular, with the extremities slightly dilated, the weight of each being nearly an ounce. Similar gold ornaments have



Irish Gold Ornaments, similar to those in Dr. Collingwood Bruce's possession.

been found in the county Limerick ; no other example, it is believed, has been described.[1] THE REV. DR. COLLINGWOOD BRUCE, F.S.A.

A diminutive SEPULCHRAL VESSEL, of the class designated as "incense-cups" by the late Sir R. Colt Hoare. It was found within a large urn filled with fragments of bone, in the "Twin Barrow," Bincombe Down, Dorset. Height, $1\frac{3}{4}$ in., diameter nearly 3 inches. On one side there are two small perforations, as if for suspension. An account of the discovery is given in the Communications to the Cambridge Antiquarian Society, No. V. Two remarkable bronze weapons, found in Cambridgeshire; one of them is a strong blade, which had been attached to the haft by four massive rivets. Length 11 inches, greatest width 4 inches. Found near Manea, in the Fens. A similar weapon, found in Shropshire, is figured in the *Archæol. Journal*, vol. xi. p. 414 : these

Small Urn, found in Dorset.

[1] See further in *Archæol. Journal*, vol. x p 73; vol. xiii. p. 295.

objects belong to the same class of weapons as the bronze blade, of much smaller dimensions, found in Perthshire, and figured in Dr. Wilson's *Prehistoric Annals*, p. 264. The other is a portion of a blade of very skilful workmanship; it was found near Waterbeach. In form and proportions, it resembles those weapons which might be produced from the stone moulds found near Chudleigh, Devon, and of which casts were exhibited. (See p. 46.) A dentated bronze ring, found at Lidgate, Suffolk; an object of very rare occurrence in this country. See *Archæological Journal*, vol. vi. p. 181. Fragments of bronze, portions of objects of early character, part of a palstave, and a bronze relic resembling in shape the mouthpiece of a trumpet, but probably intended to be affixed to the lower end of the haft of a spear, or other long-handled weapon, as a ferrule. The wider end is closed, and near the other end in which the haft was inserted, there is a rivet-hole, which seems to indicate the intention of this object, a relic of rare occurrence. Another, nearly similar, found in Scotland, is preserved in the collection at Pennicuik House, near Edinburgh, in the possession of the Right Hon. Sir G. Clerk. It is figured in Gordon's *Itinerarium Septentrionale*, pl. i., fig. 7, p. 117.

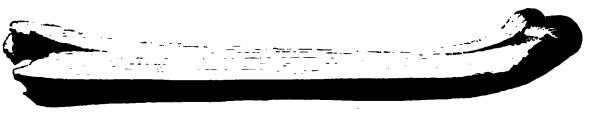
Bronze Dentated Ring, found in Suffolk, original size

Bronze Celt found in the Thames — Length, four inches and three-fourths.

A BRONZE CELT, of unusual form, found in the Thames, near Wandsworth, Surrey. The side loop is in a position hitherto with-

out example amongst ancient objects of this class. The engraved lines around the socket appear to indicate a certain tradition of the cord, which might have originally served to attach the bronze head to a haft. A bronze spiked Mace-head, found in a well at Great Bedwyn, Wilts. Central ornament or boss of a shield, of thin bronze plate, with elaborate embossed and engraved patterns. It is of circular form, diameter 13 inches, and was found in the Thames, near Battersea. Elongated Boss, found with the last in the Thames. It has formed the centre of another shield, and resembles in form the central portion of the shield found in the river Witham, near Lincoln, and now preserved in the Armory at Goodrich Court.[1] These two remarkable relics from the Thames are considered by Mr. Franks to belong to the latest period of the Celtic population of Britain;

Bronze Mace-head, found in Wiltshire
Length, three inches



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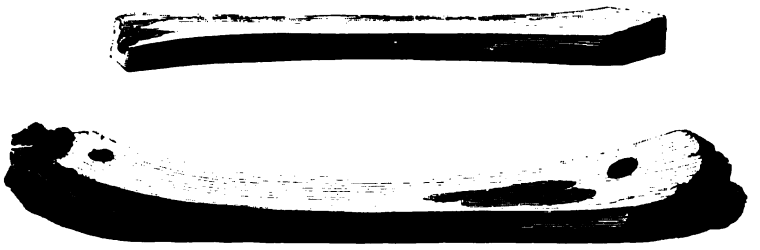


13.

they are figured in Mr. Kemble's *Horæ Ferales*. Ancient Skates, formed of the leg-bone of a small horse or other animal, discovered in

[1] *Archæologia*, vol. xxiii. pl. xiii.

Lincoln. One side was shaved off, presenting a smooth flat surface, and in some examples there is a transverse perforation through one end, doubtless for a strap; and, at the other end, another hole in a lengthwise direction, which might receive a peg or hook, for the purpose of attachment to the foot. Similar skates have been found at York, and are preserved in the Museum there. They have been also found in various parts of London, especially in the boggy soil of Moorfields, as stated by Mr. Roach Smith.[1] It is very remarkable that Fitzstephen, in his account of the sports of the citizens, describes sliding on that moor, to the north of London, and says that "some bind to their shoes leg-bones of animals, therewith moving with speed as a bird." The practice was in use in Northern Europe, and is described by Olaus Magnus. One of the relics of this nature exhibited was of greater length and weight than is suitable for such a purpose, and it possibly was used with some kind of sledge, or as a "runner," to facilitate the removal of a boat; it was found, in 1848, near an ancient canoe disinterred in forming the Great Northern Railway, at Stixwold Ferry. These curious objects of bone had been presented to the Institute by Mr. Arthur Trollope, of Lincoln.

THE ARCHÆOLOGICAL INSTITUTE.

Two richly ornamented CINERARY URNS, found near Bolton House, Northumberland, adjoining the Beanley Moor, north-west of Alnwick. These urns are of considerable interest, as compared with those of the same period found in Scotland, to which they bear much resemblance in form, and in the designs rudely expressed by impressed scorings, covering nearly the entire external surface. These urns have subsequently been presented to the Museum formed by the Duke of Northumberland, at Alnwick Castle.

MR. BRYAN BURRELL, BROOME PARK, ALNWICK.

A STONE AXE-HEAD, perforated for the haft, and measuring nearly 12 inches in length; a small CINERARY URN, and a STONE MORTAR, the latter possibly of the mediæval age. These relics were found in the neighbourhood of Alnwick.

MR. W. DAVIDSON, ALNWICK.

[1] *Collectanea Antiqua*, vol. i. p. 167.

A small URN, of unique fashion, discovered in a tumulus at Bulford, Wilts. Two small BRONZE PINS, and several portions of small BEADS of a white coralline substance, were found with it. This elegant little vessel may serve possibly to exemplify the character of the British vessels mentioned by Juvenal and Martial as exported to Rome, where they were highly esteemed, and known as *Bascaudæ* or baskets.[1]

Diminutive British Urn, half the original size

MR. ALBERT WAY, F.S.A.

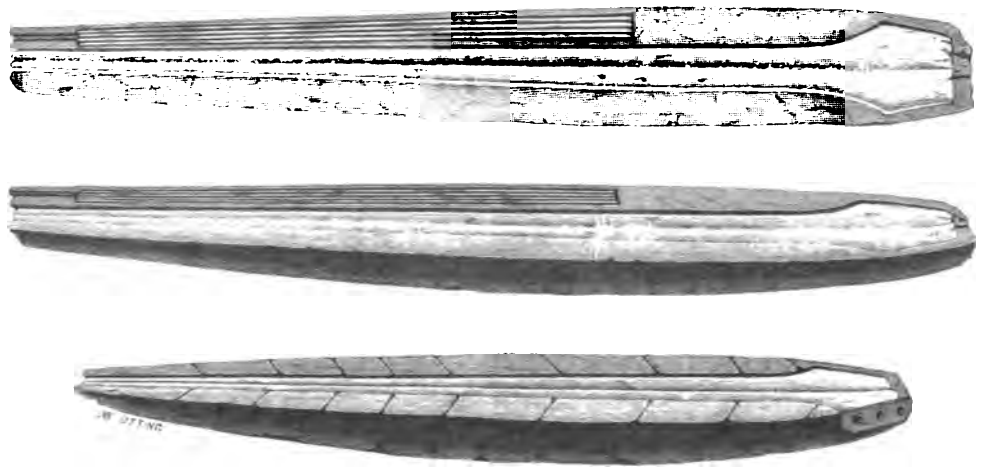
A large BRONZE SPEAR-HEAD, found with several others, in very decayed condition, at a place called "Bloody Pool," in the parish of South Brent, Devon, on the verge of Dartmoor. With the spears were found pieces of bronze tube, which may have been fixed on the lower extremities of the shafts. The strong rivets which served to affix the head to the shaft are perfect. The length of the spear-head, as nearly as could be ascertained, had been 14 inches; breadth of the blade, $2\frac{3}{4}$ inches; length of the tubes about 7 inches; each is closed at one end, like the ferrule of a walking cane. These spears, with one exception, were barbed, and bear resemblance to a spear found in the Severn near Worcester, and supposed to have been a fishing-spear.[2] Another barbed spear of this description, found in peaty soil near Cardiff, has been described in the *Archæological Journal*.[3] Casts from two stone moulds for weapons of metal, found near Knighton, in the parish of Hennock, Devon. The spot is at a short distance from the river Teign, in the *delta* formed by the junction of the river Bovey and the Teign. Each mould was formed of two pieces, which, when found, were placed together as when prepared for casting, and they separated when removed from the drift sand and gravel in which they lay. These remarkable moulds are formed of a strong micaceous schist, of a light greenish colour, similar

[1] See Birch's *History of Ancient Pottery*, vol. ii. p. 381. The excavations at Bulford are noticed in *Archæol. Journ.* vol. vi. p. 319.

[2] This spear is figured in the *Archæol. Journ.*, vol. ii. p. 187: see also vol. iii. p. 354, and Allies' *Antiquities of Worcestershire*, 2d edit., p. 30.

[3] Vol. xiv. p. 357.

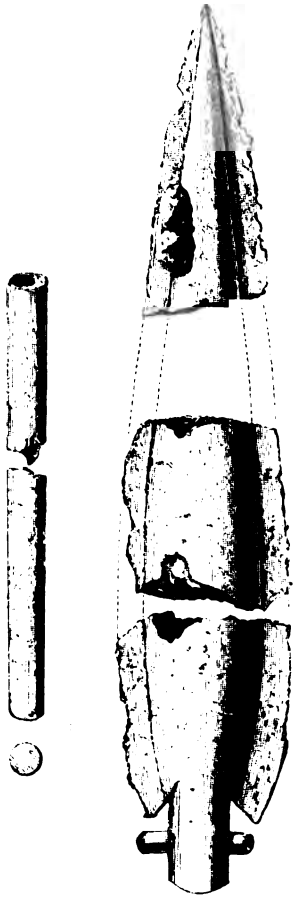
Relique of Bronze.—In Ma Brackstone's Collection.



Stone Moulds for Casting Blades of Bronze.—Found at Bovey-Tracey, Devonshire.

to that found in Cornwall, and very heavy. The pair of moulds weigh about 12 lb. It will be seen by the accompanying wood-cuts that these very curious moulds were intended for casting thin taper blades, doubtless of bronze, similar to the weapons of that metal frequently found in Ireland, but of comparatively rare occurrence in Britain. One of the moulds has, near the edge of one moiety, a shallow cavity which would produce a thin slip of bronze, sharply ribbed on one side and flat on the other. The intention of such an object of metal has not been ascertained. Amongst the Irish Antiquities of bronze in the collection of Mr. R. Brackstone, a taper blade of this description is preserved, but it is ribbed on both sides; length about 15 inches. It has been supposed that such objects might have served to sharpen bronze weapons, in like manner as the instrument termed a steel is now used for sharpening knives.[1]

MR. CHARLES TUCKER, F.S.A.



Bronze Spear, near South Brent, Devon.

A small BRONZE PALSTAVE, found at Rhos-y-gad, Anglesea (the meadow of the battle), near the Llanvair Station on the Holyhead Railway. It has no side-loop, the stop-ridge is very prominent, and the general fashion bears much resemblance to that of palstaves found in Ireland.

THE REV. HUGH JONES, D.D.

A cast from one of the small BOWLS, with a handle on one side, resembling those found frequently in North Britain.[2] It is of granite,

[1] See a fuller account of these moulds, *Archæol. Journal*, vol. ix. p. 185.

[2] See p. 9, *supra*.

and was found at Maryvoar, in the Isle of Man ; diameter, 8½ inches. These rudely-shaped stone vessels, sometimes described as "Druidical *paterœ*," were probably used as lamps. A cast from a large stone axe-head, of unusual fashion in Britain, found on the Curragh, Isle of Man, and formed of white whinstone.[1] The original is in the Museum of King William's College. These casts were presented to the Museum of the Antiquaries of Scotland. REV. J. G. CUMMING.

ANTIQUITIES OF THE EARLIER PERIODS FOUND IN IRELAND.

Collection of WEAPONS and IMPLEMENTS of STONE, discovered in various parts of Ireland, consisting of three large celts, arrow-heads and spear-heads of flint, hone-stones, oval stone bruisers, with a slight cavity on each of their faces. (Compare Worsaae, *Afbildninger*, figs. 9, 10, described as "Tilhuggersteen.") Also a bronze socketed celt, and a stone mould for casting, as it has been supposed, certain implements of metal ; one of the matrices would produce a strong chisel, resembling the most simple forms of the celt ; another, a disc, 1⅕ inch in diameter, and about three-eighths in thickness ; the third, formed on the inverse side of the stone, resembles a T level, the horizontal bar measuring rather more than 7 inches in length, the perpendicular portion 3 inches. This curious mould was in the collection of Mr. Huband Smith. It appears to belong to the same period and class of ancient remains as the mould found in Ayrshire, and figured, *supra*, p. 21. A remarkable bronze palstave, described as unique in Ireland, being furnished with a loop on both sides. Its length is 6 inches. The *socketed* celt appears to have been formed, although rarely, with

[1] This object resembles a stone axe from Alexandria, figured in the *Archæol. Journ.*, vol. viii. p. 421 ; but it is perfectly plain, without grooved ornament, as seen in that example from Egypt.

two lateral loops, as shown by a celt mould found in Anglesea, and one from Chidbury Hill, Wilts.[1] A double-looped palstave, found near South Petherton, Somerset, is in the collection of Mr. H. Norris, of that place. It is almost identical with that in Lord Talbot's possession, here figured. THE LORD TALBOT DE MALAHIDE, F.S.A.

An extensive series of IRISH ANTIQUITIES, chiefly found in the county Sligo, and collected by Mr. R. Chambers Walker. They consist of numerous objects of bronze, exemplifying the principal types and the peculiar varieties found in Ireland; sword blades, the finest example measuring $26\frac{1}{2}$ inches in length, found in a barrow, county Tyrone; daggers and blades of various dimensions; spear-heads and arrow-heads; bridle-bits, one of them of most skilful and beautifully finished workmanship; an extensive collection of celts and palstaves, illustrating the progressive changes in form from the simple axe-head, to the most highly-wrought palstaves and socketed celts, cast in moulds; gouges; a harp-pin of bronze, and several richly chased ornaments of a later period; pins and other personal ornaments of curious workmanship. One of the pins, probably for fastening the mantle or wrapper of frieze, has a disc affixed to its head, resembling the boss of a shield or a small circular buckler. It was found at Armagh. Another example of this rare type is figured in the *Dublin Penny Journal*, vol. iv. pp. 45, 56. A pair of silver armlets, highly ornamented with punched work, in the same manner as the silver fragments found in Cuerdale with Saxon coins; also models, in gilt metal, of seven of the most remarkable gold ornaments discovered in Ireland, consisting of armlets, "paterae," or objects of unknown use, formed with two cups united by a massive neck, and a collar of gold, from originals in the Museum of the Royal Irish Academy. A small bronze statuette, of very rude design, with a crested helm, resembling the forms of most ancient Greek art. It is stated to have been found about 1832, in a bog in the county Roscommon, and is figured in the *Dublin Penny Journal*, vol. iii. p. 155, as a "Phœnician soldier." Five seals of white oriental porcelain; three of them have the base of oval form, instead of cubical, as they are usually fashioned. One of these bears no seal-characters. Mr. Getty has

[1] See *Archæol. Journal*, vol. iii. p. 257; the mould found in Wilts is represented in the *Barrow Diggers*, pl. 5, p. 78.

published a considerable number of these curious objects in his *Notices of Chinese Seals found in Ireland*, but no example with an oval base has been there described. One of the seals exhibited bears the same characters as that in the Belfast Museum, figured by Mr. Getty, pl. i. No. 3. Seals of this description have been found throughout Ireland in peat-bogs, in graves, beds of rivers, and various other localities. They bear characters in relief, formed for impressing a stamp with colour or ink, according to Oriental usage. These characters are of forms obsolete, excepting for seals; they have been explained by Chinese scholars as signifying phrases similar to mottoes on modern seals in Europe. These porcelain seals are stated to be uncommon in China, but a few specimens have been recently brought to England from that country by Mr. Fortune and other travellers. A single example, supposed to have been discovered in England, on the coast of Cornwall, is in the possession of Mr. T. Kent, of Padstow.

THE DUKE OF NORTHUMBERLAND, K.G.

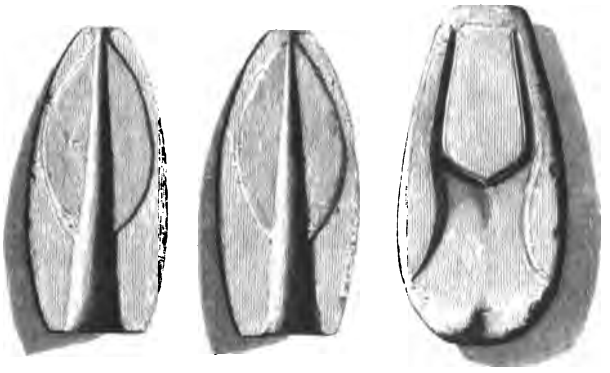
A COLLECTION of CELTS or axe-heads of stone and bronze, and palstaves of various types, purchased at the sale of the antiquities in possession of the late Mr. Archibald Leckie, of Paisley. Also an ancient harp, "found in Mulagh Mast, county Kerry," from the same collection.

THE MARQUIS OF BREADALBANE,
President of the Soc. of Antiqu. of Scotland.

MOULDS for casting WEAPONS of BRONZE, found probably in Ire-

land, and purchased from the collections of the late Mr. Archibald

Leckie, F. S. A. Scot., Paisley.—1. A large rounded stone, measuring 11 inches by $8\frac{1}{2}$ inches. This mould is complete in itself, the metal having apparently been simply poured into the cavities cut on the stone. There are two small matrices for celts or axe-heads on one



side ; and on the other, one for a larger celt, and one for a spear-head or dagger. 2. A mould of two pieces, measuring $4\frac{3}{4}$ inches by $2\frac{1}{4}$ inches, for casting spear-heads. 3. The moiety of a mould for casting palstaves of unusually wide proportions, and without any side-loop. Dimensions, $7\frac{1}{4}$ inches by $3\frac{3}{4}$ inches. Found near Lough Corrib, Galway. A bronze bridle-bit, of remarkable workmanship, and in very perfect preservation. It is partially ornamented with enamel. Found near Tracton Abbey, about ten miles south of Cork. Compare the bridle-bits found on Polden Hill, Somerset, and now in the British Museum, *Archæologia*, vol. xiv. p. 92, pl. xix.

THE SOCIETY OF ANTIQUARIES OF SCOTLAND.

An extensive series of ANTIQUITIES of STONE and BRONZE, found in various parts of Ireland, and exemplifying the principal types of the earlier periods. They comprised celts and hammer-heads of basalt and other materials, arrow-heads of various forms ; a stone chisel, from the county Antrim ; a stone ball, not perforated, from the county Westmeath ; and one perforated, described as a "flail stone," from Hanna's Town, near Belfast. The following peculiar objects deserve notice :—A square or lozenge-shaped piece of horn-coloured silex, one side is much flatter than the other ; it is formed

with considerable skill. The annexed woodcut is of the same dimensions as the original. A flat celt of dingy green stone (serpentine?), found in the county of Westmeath, which presents the unusual feature of two notches on one of its sides, apparently to receive the fingers and give a firmer hold

when used without a haft. (See woodcut.) Length 8 inches, greatest breadth $3\frac{1}{2}$ inches. With these antiquities of stone were sent, for the purpose of comparison, three remarkable relics formed of a silicious stone, found about 1794, with three others, in a cave near the coast in the Bay of Honduras, South America. One of them was presented to the British Museum. Of those exhibited, one is a kind of weapon pointed at both ends, the central part strongly serrated. Length $16\frac{1}{2}$ inches, breadth 4 inches. Another is a sort of crescent, with projections like the tines of stag's horns; it may have served as a weapon of parade, like the state partizan or halbert of later times. Length 17 inches. The third is imperfect, having probably resembled that last described. Amongst the antiquities of bronze, were celts and palstaves of many rare types; especially one of very peculiar fashion, found at Aughanacloy, county Tyrone; also spear-heads, daggers, swords, a short sword or dagger with its handle of bronze cast with the blade, bronze scythes, chisels, and other implements. The bronze mounting of the tip of the scabbard of a dagger, found at Athenry, county Galway, an object of very unusual character, with small cup-shaped ornaments, which may have been filled with glass

pastes, or precious stones. Bronze ring-money of various types; brooches, one of them very ornamentally fashioned, found in a tumulus

Ancient Objects of Stone from Honduras Bay

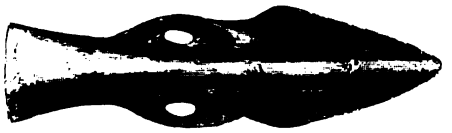
with burned bones, near Tara, county Meath; the other has the *acus* of very elongated proportions. (See woodcut, original size.) Also a

bronze harp-pin, found in the Shannon near Athlone. Amber beads, found at Kilmore, county Cavan. MR. R. H. BRACKSTONE.

Brooches found in Ireland and in Scotland. The jewelled Scottish examples here given for comparison, are in the Collection of Mr. Bell of Dunganton.

Brooch found at Skryne, county Meath.

A BRONZE ARROW-HEAD, of a rare type, found near Clonmel, with the socket to receive the shaft, and provided with a loop at each side, probably as a means of fixing it firmly on the shaft by a cord.



Weapons of this fashion occur of larger dimensions, intended, doubtless, to be used as javelins or hand-arrows, and it has been suggested that the loops may have received the end of a cord which was loosely coiled round the hand, and thus the javelin might be recovered, and again used. See Mr. Du Noyer's "Observations on the Classification of Bronze and Flint Arrow-heads," *Archæol. Journal*, vol. viii. p. 281. (See woodcut, original size.) MR. ALBERT WAY, F.S.A.

A BRONZE WEAPON, found at a depth of ten feet in a bog in the parish of Inchigecla, county Cork. Length 10¾ inches. It is stated that no precisely similar example exists in the Museum of the

Royal Irish Academy.[1] Two blades of very similar form, and of great rarity in England, were found in Lincolnshire, and are preserved at Alnwick Castle, in the Duke of Northumberland's Museum.
THE ARCHÆOLOGICAL INSTITUTE.

A collection of GOLD ARMLETS, sixty-seven in number, varying in their respective weights from 7 oz. 13 dwts. 6 grs. to 5 dwts., the weight of the whole of the ornaments exhibited being 57 oz. 16 dwts. 18 grs. They form a portion of the remarkable deposit found in 1854, in the cuttings for the railway between Limerick and Ennis. The hoard had been concealed in a small cist of stones, constructed purposely to receive it. A large part of the treasure had, as it was

[1] *Archæological Journal*, vol. x. p. 73.

supposed, been appropriated by the workmen; not less, however, than 137 armlets, with five neck ornaments of unique or very rare types, and two torques, were brought before the Royal Irish Academy. The occurrence of so large a collection of gold penannular relics had been regarded as a favourable occasion for testing the theory advanced by the late Sir W. Betham, in the *Transactions of the Academy*, and adopted by other antiquaries, that such relics were not merely personal ornaments, being "ring-money," the currency of the ancient Celts: the chief argument advanced was drawn from the supposed fact that these rings are all in weight multiples of 12, the grain being taken as the unit. In the collection, however, submitted to the Academy, only 11 out of 137 specimens proved to be multiples of 12; duplicates of the same weights occurred in 12 instances only, and 3 specimens were of equal weight, proving, as it is believed, that no graduated scale was observed for regulating the current or commercial value of these ornaments. They might doubtless have served for purposes of barter in a rude state of society, when no established circulating medium existed, and may thus have been a substitute for money. Their primary intention appears to have been unquestionably that of personal decoration. The locality where this remarkable hoard was found had been the scene of sanguinary conflicts between the O'Briens and the Danes, from the ninth to the eleventh century; the ancient annals allude to settlements of the Northmen laid waste by the Irish, and rich plunder of gold, &c., thus obtained. It appears probable that the deposit may be attributed to as late a period as the eleventh century, and that it may have been concealed by the Danes when driven from their island-fastnesses, or by the Irish after some victory over the invaders. At the period in question the district was the scene of a protracted struggle with the Danes. This remarkable treasure-trove has been estimated, two ingots of gold included, at more than ten pounds in weight. The portion exhibited was sent by permission of Messrs. West, of Dublin, by whom it had been purchased.—The Bell of St. Patrick, attributed to the fifth century, with its shrine or case most elaborately ornamented, and supposed to be a work of the eleventh century, as appears by an inscription on the back of the shrine. A Memoir, accompanied by elaborate representations of this bell, has been published by the Rev. W. Reeves, D.D., and

gives the fullest details regarding its history. Twenty-six photographs of antiquities in the Museum of the Royal Irish Academy, executed by Mr. E. K. Tenison, with the view of testing the advantages of applying photography to the formation of pictorial catalogues of such collections. With these were exhibited the series of coloured drawings of the Academy's Collections, comprising the most complete exemplification of the antiquities of Ireland of every period. These drawings, forming fifty-three large sheets, are of the same size as the originals. THE REV. J. H. TODD, D.D.
President of the Royal Irish Academy.

A facsimile electrotyped model of the SHRINE OF ST. MANCHAN, a specimen of Irish metal-work attributed to the seventh century, and preserved in a chapel at Boher, in the parish of Lemanaghan, in the diocese of Ardagh. A description of the shrine has been given by Mr. Alexander Nesbitt.[1] This model was executed by Dr. Alexander Carte, Director of the Museum, Royal Dublin Society.
MR. JOHN LENTAIGNE.

A richly ornamented ARMLET, and four penannular BROOCHES, ornamented with riband patterns. MR. JOSEPH MAYER, F.S.A.

Antiquities of stone, bone, and bronze, comprising a spear-head, flint weapons, arrow-heads, &c., from Antrim and Morganshill; and various implements of bone, from Easton Hill, county Down.
JOHN THURNAM, M.D., F.S.A.

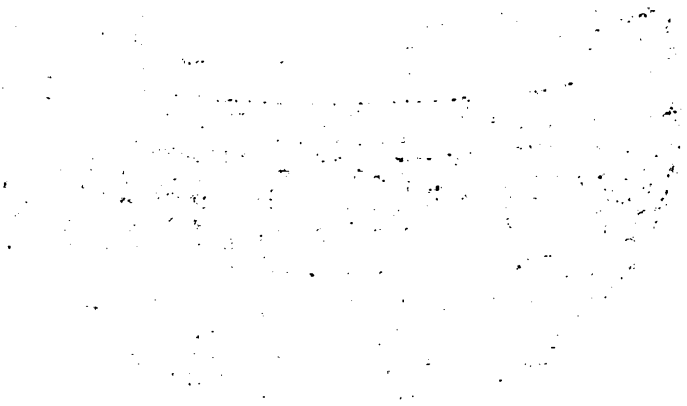
Two SILVER BROOCHES, of the penannular type, richly chased and decorated; a flat circular brooch of the Scottish fashion, elaborately engraved, and a silver bodkin of remarkable rich and curious workmanship. They were formerly in Major Sirr's collection, in Dublin, and subsequently passed into that of the late Mr. C. Kirkpatrick Sharpe, by whom they were submitted to the Society of Antiquaries of Scotland, January 24, 1848. These highly beautiful ornaments are now in Lord Londesborough's possession. MRS. BEDFORD

[1] See *Archæological Journal*, vol. x. p. 73.

ROMAN AND ROMANO-BRITISH ANTIQUITIES.

The remarkable relic of Roman times, in connexion with Northern Britain, known as the RUDGE CUP, found in 1725, on the site of a Roman building at Rudge Coppice near Froxfield, Wilts, in the course of excavations made by the Earl of Hertford, afterwards Duke of Somerset and created Earl of Northumberland, a very zealous patron of the antiquarian taste which arose at that time. Lethieullier states, in a letter to Mr. Wise, dated May 25, 1726, that Lord Hertford had given him an account of the discoveries made during the previous year at Rudge :—" A farmer having noticed some foundations through a large tract of ground, his lordship immediately ordered some labourers to search among them, and it was not long before they came to a tessellated pavement, 17 feet long and 15 feet wide, of which a drawing has been taken and since engraved. Not far from the pavement a well was discovered, but filled with rubbish ; in the clearing of which they found several bones of beasts, four or five human skeletons, and some medals of the lower empire ; but, what is most curious, is a brass cup, about four inches in diameter and three deep. The outside of it is wrought, and has been enameled with red, blue, and green."[1] Lethieullier proceeds to describe the inscription. Horsley, in his *Britannia Romana*, published in 1732, first produced representations of the Rudge Cup, with a statement of the opinions of Gale and baron Clerk regarding it.[2] " Though the print of this antique cup," Horsley remarks, " was but in few hands before, yet his lordship, out of his great humanity and strict regard to good letters, readily consented to have it inserted in this collection, and favoured me with a sight of the original. The bottom of the cup is broken off from it, but is yet also in his lordship's possession." The inscription around the rim presents five names of places, which, although not satisfactorily identified, are undoubtedly stations on the line of the Roman Wall in Northumberland, or adjacent to it. The precise reading of the inscription is as follows : A · MAIS ABALLAVA VXELODVM CAMBOGLANS BANNA. Some traces of enamel may be perceived in the cavities of the work ; the colours

[1] See Hoare's *Ancient Wilts*, vol. ii. p. 122.
[2] See *Inscriptions, Wiltshire*, No. 75, and p. 329.



CUP OF BRONZE ENAMELED ,

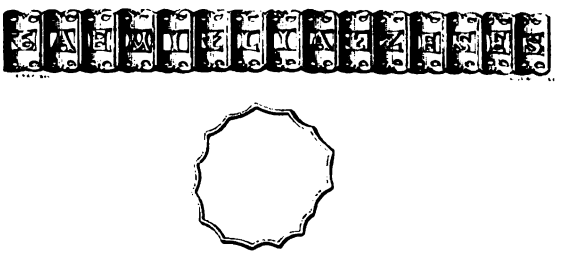
Found with Roman Remains at Rudge, Wiltshire in researches made by the Earl of Hertford in 1725. The inscription gives names of Stations on the Roman Wall

A·MAISABALLAVAVXELODVM·CAMBOGLANSBANNA·

Contributed to the Museum of the Institute at Edinburgh by
His Grace the DUKE of NORTHUMBERLAND.

Neill Brothers Printers

being a dull red, turquoise, and full smalt-blue. The process of art is the *champlevé*, of which few examples of that early period exist; the vase found in one of the Bartlow tumuli being that most worthy of mention.[1] In the Museum of the Collegio Romano at Rome, there are three silver vessels of cylindrical form, resembling miliary columns, each of them engraved with the Itinerary of the stations between Cadiz and Rome. They were found in 1852 in the "Acque Apollinare," the ancient baths at Vicarello, with votive vases, medals, and other relics, which had been thrown into the reservoir as offerings to Apollo and the Nymphs who presided over the waters. The fact that the Rudge Cup had been found in a well might possibly be significant of some similar *cultus* of divinities associated in ancient times with springs and waters. Numerous votive vases, found in the source of the Seine, are described in M. Baudot's *Rapport* on Discoveries made by the Government Commission, Paris, 1845. A very peculiar GOLD RING, found at Colchester, near Corbridge, Northumberland, the Roman CORSTOPITUM. The locality known as Corburgh, Carchester or Colchester, is supposed to be the site of



Gold Ring found at Corstopitum.

the Roman town, and ruined buildings remain in many places; gold coins and numerous relics have been found. It has been questioned whether this relic is of the Roman period, but the well-known Roman name AEMILIA, accompanied by the Greek word ζήσεις, ZESES, *vivas*, which occurs repeatedly on Roman relics of the early Christian age, appears to connect this ring with the Roman period.[2]

[1] *Archæologia*, vol. xx. pl. xxxv.

[2] See Buonarruoti, *Osservazioni sopra alcuni frammenti di vetro, Firenze*, 1716, pp. 204, 205, tav. 28, &c.

The letters are pierced with considerable skill; foliated ornaments are introduced at intervals. The weight is 75 grains. A gold ring of Roman fashion, found at Stonham Aspal, Suffolk, bore the inscription ΟΛΥΜΠΕΙ ΖΗCΑΙC,[1] an aspiration for long life to Olympia. BRONZE RELIC, found with Roman remains at Halton Chesters, Northumberland, the HUNNUM of the *Notitia*, "*Per lineam Valli.*" Its use has not been satisfactorily ascertained, but it has been considered, with some degree of probability, to have been part of the head of a standard. It consists of a massive ring, 3½ inches in diameter, with lateral projections or *antennæ*, surmounted by three convex disks. It had been apparently fixed to a pole by an iron tang, soldered into the bronze. (See woodcut.) Antiquities found in

Bronze Ornament found at Bremenium. Original Size.

excavations at Rochester, the Roman BREMENIUM, Northumberland, in 1852, and of which a detailed account is given by the Rev. Dr. J. Collingwood Bruce, in the *Transactions* of the meeting of the Archæological Institute at Newcastle, vol. i. p. 135. Amongst the objects exhibited were a perforated bronze ornament, which may have been attached to a standard; it bears the Roman eagle in the

[1] *Gentleman's Magazine*, vol. lxxxi. part ii. p. 516.

BRONZE RELIC supposed to have been part of a Roman Standard. Found at Halton Chesters, HUNNUM on the Roman Wall in Northumberland. Height of the original, 6¼ inches.

BRONZE CAPSULE, supposed to have served as a purse. Found at AMBOGLANNA on the Roman Wall. Two thirds original size.

centre, surrounded by the inscription, COH OPTIME MAXIME. Beads of glass, a ring and a pin of jet, the head of the latter cut in facets and highly polished. THE DUKE OF NORTHUMBERLAND, K.G.

Antiquities chiefly found in Northumberland, in the neighbourhood of the Roman Wall. A bronze colander or *trulla;* the weight of a plumb-line or *perpendiculum*, of the same metal; a small bronze eagle; bronze bow-shaped fibulæ; and the bottom of a bronze skillet, formed with concentric circles in high relief. It was found in a large camp, called the "Guards," near the river Aln, at Bolton, and was presented to the Antiquaries of Newcastle by Sir David Smith. Fragments of Samian vessels, with designs in relief; also some iron implements, tongs, or pincers, found at Lanchester, Durham. They are figured in Dr. Bruce's *Roman Wall*, p. 433, pl. xvii., 2d edition. A remarkable iron javelin, or barbed spear-head, found at a depth of 36 feet in a well at Carvoran (*Magna*), a station on the Wall. (See woodcut.) It measures 21½ inches in length, and is supposed to have been used as a missile weapon, resembling the *angon* of the Franks. A gilt cast from the silver dish or *lanx*, found in 1735 near Corbridge, and now in the possession of the Duke of Northumberland.[1] A portion of a set of fifteen gold beads, strung on a metal wire, and found under a cairn on Chesterhope Common, in the manor of Redesdale, in 1814. They were presented by the Duke of Northumberland, and are figured in the *Archæologia Æliana*, vol. i. p. 1.

THE SOCIETY OF ANTIQUARIES OF NEWCASTLE.

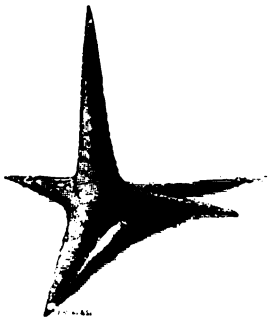
A BRONZE CAPSULE, in form resembling a little basket, covered by a lid affixed on a hinge at one end, and fastened by a small sliding bolt at the other. It was found, as it is believed, in Scotland, but the facts connected with the discovery have not been recorded. The *operculum* is wanting. Another specimen was found, in very damaged condition, at Hoddam, Dumfriesshire, near the line

[1] See Bruce's *Roman Wall*, pp. 311, 226.

of Roman way, and in the vicinity of the station of Birrens, with the extensive entrenchments on Brunswark, or Birrenswark, Hill. The fragments of this object were in the late Mr. Kirkpatrick Sharpe's collection, and are now in the British Museum. Another, in perfect preservation, now in Mr. Clayton's Museum at Chesters, Northumberland, was found at Thorngrafton, Northumberland, containing 65 Roman gold and silver coins, from Claudius to Hadrian. It has been figured in Mr. Akerman's *Roman Coins relating to Britain*, and in Dr. Bruce's *Roman Wall*, p. 416. A fourth example, found in a cairn in Farndale, Yorkshire, is figured in the *Archæological Journal*, vol. viii. p. 89. It has been supposed, with much probability, that these capsules were intended to be used as purses, or receptacles for small objects of value, and that they may have been worn on the arm, like *armillæ*, the dimensions being well suited for such a purpose, whilst it is obvious that perfect security would be obtained by the pressure of the arm upon the curved plate forming the lid of the capsule, and this lid appears, in all instances, to have been attached by a hinge or bolt, and fastened by a catch, as above described.

THE SOCIETY OF ANTIQUARIES OF SCOTLAND.

A similar BRONZE CAPSULE or ARM-PURSE, found in the station of *Amboglanna*, Birdoswald, on the Roman Wall in Northumberland, and in most perfect preservation. (See woodcut.) It has been suggested that these singular relics may be identical with certain objects represented as carried in the right hand in ancient sculptures. Compare the figure at Sens, supposed to be a memorial of a Gaulish legionary soldier.[1]



REV. J. COLLINGWOOD BRUCE, LL.D.

A BRONZE TASSEL-SHAPED FIBULA, found with Roman remains at Great Chesterford, Essex, in a cinerary urn. It is of a type very rarely found in Britain, and very similar to that figured by Lindenschmit in his *Germanische Todtenlager bei Selzen*, p. 19. An iron CALTRAP, *murex*

[1] See Millin, *Voyage dans le Midi*, vol. i. p. 126, Atlas, pl. xi.

or *tribulus*, of the form commonly used in mediæval times, but rarely found with remains of the Roman age. It was found among Roman relics, in excavations made by Lord Braybrooke at Chesterford, as described, *Archæological Journal*, vol. vii. pl. 21. Caylus has figured a Roman caltrap, *Recueil*, tom. iv. pl. 98.

THE LORD BRAYBROOKE, F.S.A.

A remarkable BRONZE STATERA, found in 1855, in digging foundations for the new schools at Watermoor, Cirencester, within the ancient walls of *Corinium*. It has been deposited in the Museum erected at that town by the Earl Bathurst. The complete apparatus of hooks and chains, with the leaden counterpoise weighing about 7lb., was discovered in very perfect condition. In construction and general fashion it resembles the *statera* found likewise at Corinium, and figured in the *Illustrations of Roman Remains*, by Professor Buckman and the Rev. C. Newmarch, pp. 100, 105. The specimen exhibited is of larger dimensions, and very skilfully constructed. It was found with Roman pottery, hand-mills, and other relics of the same period. Also a collection of coloured tracings from the mosaic pavements, found at Cirencester, described in the work before cited. These facsimiles, executed by Mr. Cox of that town, are of the full size of the original mosaics, which are now preserved in Earl Bathurst's Museum. PROFESSOR BUCKMAN, F.G.S., F.S.A.

A BRONZE GALEATED HEAD, of remarkably fine workmanship, probably the sliding weight or *æquipondium* of a *statera*, or one of the imperial busts which were attached to military standards. It measures in height 8 inches. It was found in the parish of Cottenham, Cambridgeshire, in digging gravel. Large quantities of fragments of pottery have been brought to light at the spot, with broken quern-stones. It appears to have served as a place for the deposit of rubbish, and is near the ancient water-course, supposed to be part of the southern extension of the Car Dyke. THE REV. SAMUEL BANKS.

A BRONZE RELIC, of unknown use, ornamented with a *plaque* of metal, enameled with bright blue and light green, in zigzag patterns. Described as having been dug up in the parish of Kinglassie, Fifeshire, and supposed to be part of the harness of a Roman chariot.

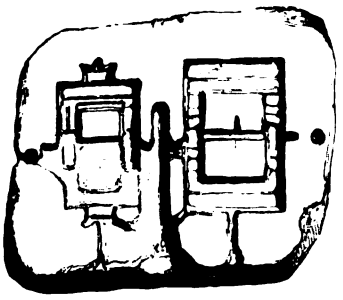
THE FIFESHIRE LITERARY AND ANTIQUARIAN SOCIETY, CUPAR.

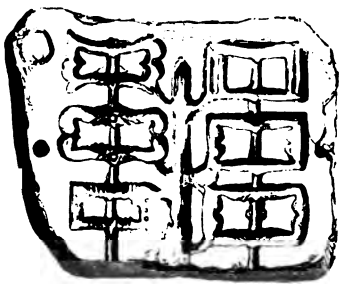
Fragments of MORTARIA, of brick-red coloured ware, found at the station of Birrens, Dumfriesshire. Also a bronze bowl, found at Ewart, near Wooler, Northumberland, of uncertain date : it has been attributed to the Roman period, but may be a Saxon *Gabata*, or hanging basin. THE TWEEDSIDE ANTIQUARIAN SOCIETY, KELSO.

A BRONZE EAGLE, stated to have been found near the extensive Roman entrenchments at Ardoch. SIR P. M. THREIPLAND, BART.

MEDIÆVAL ANTIQUITIES, PRINCIPALLY FOUND IN NORTH BRITAIN, HIGHLAND RELICS, AND MISCELLANEOUS OBJECTS OF LATER PERIODS.

A BATTLE-AXE, described as of iron, coated with bronze, discovered in 1785, in draining the morass at Bannockburn, and considered to be a relic of the Bruce's victory there, June 23, 1314. It measures 8¼ inches in length, 4⅜ inches in height. Also the central portion of a double stone mould for casting metal buckles, apparently of the mediæval period. It measures 4½ by 3½ inches. It was found at Dalkeith amongst the remains of a





small circular building, with bones, ashes, and charcoal, at a considerable depth. THE SOCIETY OF ANTIQUARIES OF SCOTLAND.

A tripod CAMP-KETTLE, of mixed metal: diameter 4¼ inches, length of handle 5½: described as "dug up while casting a drain on the farm of Dairsie, Fifeshire," in 1850: about the same time another of larger size was found on the East Lomond Hill, and it is now at Falkland House.

MR. THOMAS SHAW, CASTLEFIELD TOWER, CUPAR.

A tripod CAMP-KETTLE, of mixed metal, found near Clarilaw, Roxburghshire. Diameter at the mouth 5⅜ inches, height 8½. A tripod pot, and a dish of metal, described as bronze, found at a considerable depth, at Humebyres, near Stitchel, Berwickshire. Also an iron caltrap, found in "the Campfield" of Sunlaws, in Roxburghshire, and closely resembling that figured, p. 62, *ante*. A dagger, found at Maxwellheugh; and a brass ewer or *gutturnium*, supposed to have been discovered in Roxburghshire, and presented to the Kelso Museum by Mr. Douglas of that place. It is remarkable as bearing a bilingual inscription, in Flemish (?) and French, around the mouth, in characters of the fifteenth century,

Brass Ewer, inscribed VENEZ · LAVER, date about 1400.

as follows: neemt water, and prendes leabe—take the water; an invitation resembling that inscribed on a brass ewer here figured, found in Norfolk,[1] VENEZ · LAVER. The ewer exhibited differed from this in form, being cylindrical, without feet; it is possibly of Cologne manufacture. Diameter at the mouth 6¼ inches, height 6¾ inches.

THE TWEEDSIDE PHYSICAL AND ANTIQUARIAN SOCIETY, KELSO.

[1] See *Archæol. Journal*, vol. xiii. p 74.

A tripod METAL POT, with handle and spout, resembling the modern coffee-pot. Height nearly 9 inches, diameter at the mouth 3½ inches. It was found with portions of a shallow metal vessel of larger size, near Denny, Stirlingshire, in cleaning a field-drain. Near these remains lay a fragment of an iron sword. The discovery occurred near a camp, which commands an extensive view of Antonine's Wall, Castlecary, the "Lang Causeway," and other vestiges of Roman times. This intrenchment is concealed by woods, and does not appear to have been noticed. The metal relics had come into the possession of the Crown as "treasure-trove." Certain singular tales and traditions regarding an inscribed kail-pot, discoveries of treasure deposited in such vessels, &c., may be found in Mr. Chambers' *Popular Rhymes of Scotland*, pp. 39, 40.

THE QUEEN'S REMEMBRANCER-GENERAL.

A tripod BRONZE POT, from Edingham Castle, in the parish of Urr, Kirkcudbright. MR. R. W. TRAIN, GREENOCK.

A two-handled tripod CAMP-KETTLE, of bronze, found among a quantity of human bones, in a bank at the east side of Culloden Muir, by a person searching for relics of the conflict in 1745. Height 5½ inches, diameter at the mouth 4 inches. It was stated that the feet were of the unusual length of 18 or 20 inches, two of them remaining entire when the vessel was found, but they were broken off by the finder. This account, however, is very questionable. Numerous vessels of mixed metal, both caldrons and tripod pots, in form not dissimilar to the coffee-pot of recent times, have been found in North Britain, as also in Northumberland and in other localities, and they have frequently been described as Roman. Several specimens thus designated exist in the Museum of the Antiquaries of Scotland,[1] and in other collections: they have been noticed by Dr. Wilson,[2] who evidently felt considerable doubt as regards their Roman

[1] See *Synopsis*, p. 50, edit. 1849. [2] See *Prehistoric Annals*, p. 276.

origin. Of two specimens here figured, one in imperfect state exists in the Antiquaries' Museum, the other, of unusual and ungraceful fashion, is preserved at Dalmahoy House. Compare also the caldrons and tripod pot figured in Dr. Bruce's *Roman Wall*, pls. xvi., xvii., p. 434. Of caldrons or camp-kettles one example only appears to have been noticed with any strong probability of its Roman origin. This is the bronze vessel found at Catterick, Yorkshire, with a considerable deposit of Roman coins, and now in the possession of Sir W. Lawson, Baronet.[1] All the vessels of mixed metal to which these observations refer are cast, not formed of riveted plates.

THE MARISCHAL COLLEGE, ABERDEEN.

A vessel of mixed metal, with a handle, but without any spout or feet, the bottom flat. Height 5¼ inches. "Found in a moss in the Highlands of Llumfus." Also a flat annular brooch of metal, with engraved ornaments, from Caithness. MR. A. HENRY RHIND, F.S.A.

A BRONZE EWER, in form of a lion, dug up at Polloc. The fore-legs are broken off. It is mentioned in Dr. Wilson's *Prehistoric Annals*, p. 556, with a notice of other examples in Great Britain and in Denmark. One of these ewers, resembling that exhibited, with the exception of the singular head of a stag protruding from the breast, is here figured. It was in the collection of the late Mr. C. Kirkpatrick Sharpe, and is now in the British Museum. Another lion-ewer was in the possession of the late Mr. E. Drummond Hay. Notices of numerous objects of this description are given in the *Archæological Journal*, vol. xvi. p. 280.

SIR JOHN MAXWELL, BARONET, OF POLLOC.

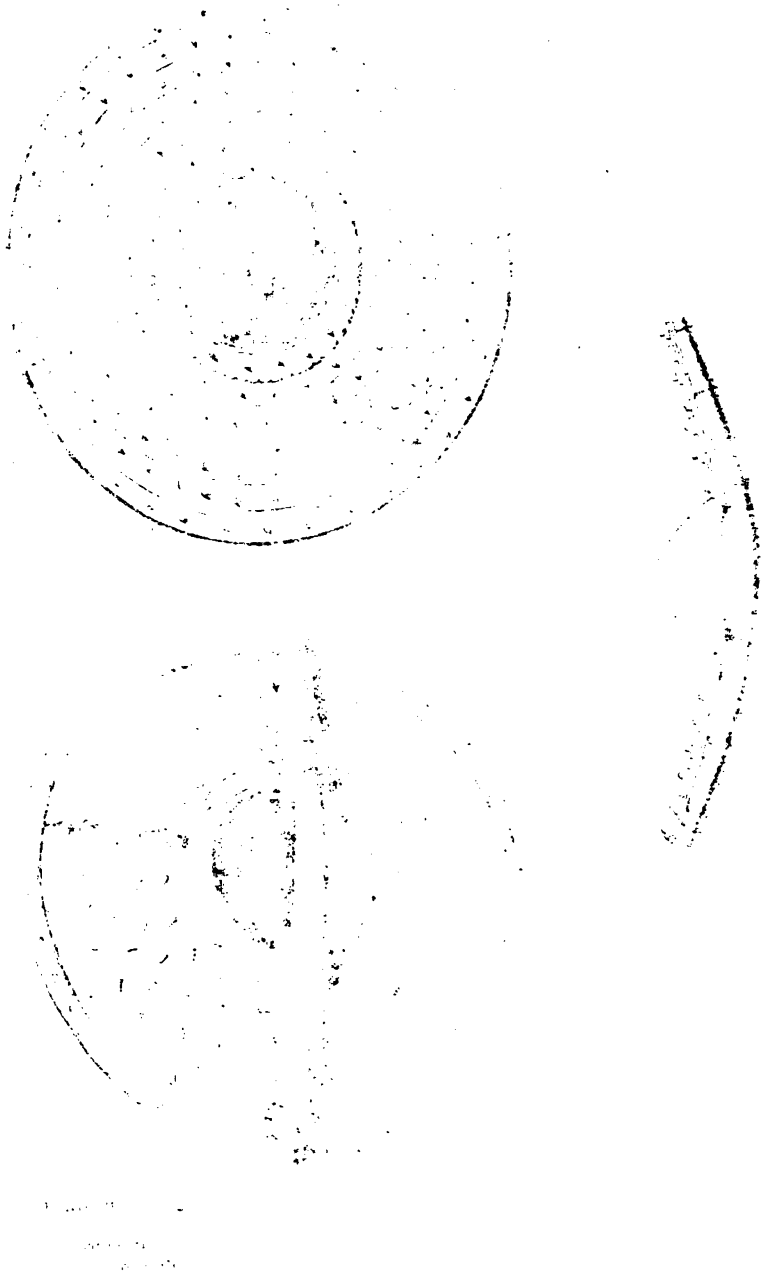
[1] See *Catalogue of the Museum*, at the meeting of the Institute at York, p. 8.

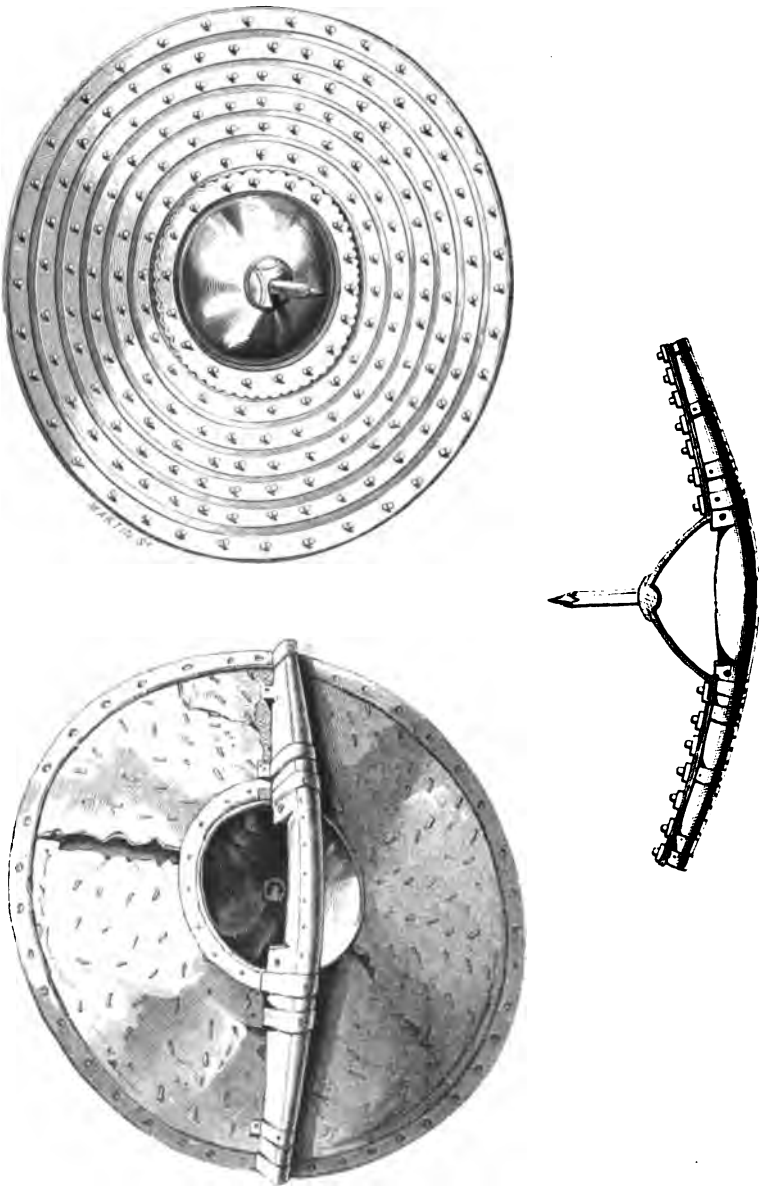
A RONDACHE, of remarkable construction, sometimes designated HOTSPUR'S BUCKLER. It was found, about 1785, on the Battle-field near Shrewsbury, and has thus been associated with the memory of the gallant Henry Percy, there slain by an arrow, 21st July, 1403. It measures in diameter 13½ inches, the convex spiked *umbo*, within which is the handle, 5 inches; it is formed with several layers of stout leather, strongly compacted together by means of brass rivets passing through narrow concentric plates or bands of metal, and other bands which radiate from the centre boss, thus forming a fret-work over the entire outer surface, which is slightly concave. There are 14 rows of rivets. The general fashion and construction may be best understood from the accompanying woodcuts, representing another buckler of this curious type, similar in almost every respect, with the exception that there are concentric rings only, which are broader and less numerous, being only seven, whilst the diameter is greater, 16½ inches. Bucklers of this fashion are rare, and none exist in the Tower Armory. A few other examples are preserved in Shropshire, possibly relics of the battle of Shrewsbury; there is also one figured in the *Vetusta Monumenta*, vol. ii. pl. 20; it was found at Hendinas, near Oswestry, Salop. Another, of smaller dimensions, with the arms of France and England, quarterly, upon the boss, and the dragon and greyhound as supporters, may be seen in the Musée de l'Artillerie, at Paris, and it is figured in Carré, *Panoplie*, pl. xvi. p. 392. A two-handed sword, of unwieldy proportions. The blade is inscribed with the following distich :—

I WIL VENTER SELFE IN BATELL STRONG
TO VINDICATE MY MASTERS WRONG.

This remarkable weapon was obtained a few years since from the Hermit of Barnard Castle, Durham, a person who had been permitted to take up his dwelling among the ruins of that fortress. He stated that he had it at the dispersion of the effects of Miss Lees, at Staindrop Hall, where, for time out of mind, it had occupied a place among the spits over the kitchen range. It is now at Alnwick Castle. THE DUKE OF NORTHUMBERLAND, K.G.

BROAD-SWORDS, daggers, and other weapons, a circular target, ornamented with brass studs, and described as "Rob Roy's Buckler," from the collection of Mr. A. Leckie, of Paisley; an old Scottish





RONDACHE IN POSSESSION OF GENERAL VERNON, AT HILTON PARK, STAFFORDSHIRE.
(Diameter, 16¼ inches.)
Similar in construction to that found at Battle-field, Shrewsbury, now preserved at Alnwick Castle
(The Profile shows the wooden handle with a section of the metal-work, leather, and umbo.)

halbard, engraved Highland brooches, and other relics from the same collection. THE MARQUIS OF BREADALBANE,
Pres. Soc. Ant. Scot.

The GUN with which the "GOOD REGENT" Moray was shot, as it is stated, by James Hamilton of Bothwellhaugh. This act of vengeance for cruelty inflicted upon his wife was committed in the High Street of Linlithgow, January 23, 1571. The assassin had concealed himself in the house of his uncle, the Archbishop of St. Andrews, and deliberately took his aim, as the Regent rode through the street on his way to Edinburgh.[1] THE DUKE OF HAMILTON.

A two-handed SWORD and a head-piece, formerly preserved at Clackmannan Tower, as having belonged to King Robert Bruce, by whose successor, David II., that stronghold, with the manor and other lands, were granted, in 1359, to his kinsman, Robert de Bruys, ancestor of the Bruces, barons of Clackmannan. According to local tradition, Robert Bruce had actually resided there, and certain vestiges had long been regarded with veneration, as associated with his history; among these were the sword and helmet; the latter, however, is of a much more recent period, being, in fact, a barred head-piece of the seventeenth century: possibly it may have replaced some time-worn relic of an earlier age. The descent of the barons of Clackmannan may be seen in Douglas's *Baronage*, p. 239. The line became extinct on the death of Henry Bruce of Clackmannan, in 1772. "His relict, Catherine Bruce," Douglas relates, "of the family of Newton, survived till 4th November 1791, when she died by an accidental fall, at the great age of ninety-five. This truly venerable and respectable lady had in her possession a large sword and a helmet, said to have been used by King Robert Bruce at the battle of Bannockburn, both of which she bequeathed as a legacy to the Earl of Elgin, considering his lordship as the chief of the family."[2] By the kindness of the present noble possessor these relics were allowed to be transported to Edinburgh, from his seat at Broomhall, Fifeshire, where they are now preserved. A representation of the sword has been given by Mr. Henry Drummond, in the history of the Bruce

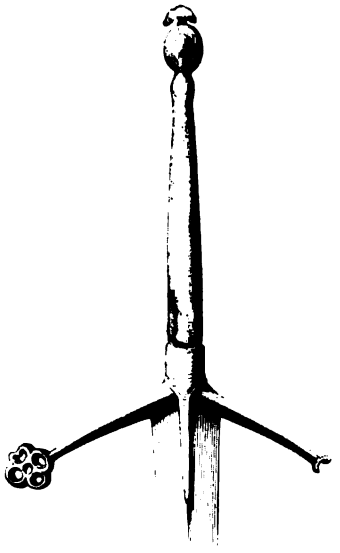
[1] See Tytler, *Hist. Scot.*, vol. vii. p. 250.

[2] See Douglas' *Peerage of Scotland*, vol. i. p. 513; *Statist. Account*, vol. xiv. p. 635.

family, amongst his sumptuously illustrated monographs of "*Noble Families.*" There exists also an etched portrait of the venerable Lady Clackmannan, in the margin of which are introduced the head-piece and the sword, with which, it is said, she would sometimes, in jocular ceremony, confer the honour of knighthood upon some guest at her hospitable Tower of Clackmannan.[1] THE EARL OF ELGIN.

A POWDER FLASK, formed of horn flattened and engraved with knot-work, circles, and ornaments, in which the character of much earlier work is preserved. Three Highland brooches, one of them measuring nearly 6 inches in diameter, engraved with knot-work, chevrony and other ornaments, in which likewise the types of a much earlier period are retained. THE MONTROSE MUSEUM.

A collection of HIGHLAND RELICS, consisting of a target, covered with leather embossed with representations of animals, and mounted



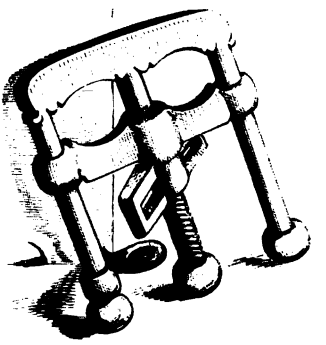
in brass; two sphorrans, with brass clasps; two powder-horns, one of cuirbouilli, the other carved, and dated 1678; pistols, dated 1665, and a pair silver-mounted and richly ornamented, made by Alexander Shires, Old Meldrum, 1700; several dirks, broad-swords, and brooches; a hunting-horn, formerly in possession of the Fraser family; and a pair of bagpipes of early construction, with two drones only. Also Scottish weapons and relics. A two-handed sword, with the peculiar recurved guard here figured, a form intended to prevent the antagonist's sword from glancing off, and inflicting a wound before the combatant recovered his weapon. The long handle, sufficing to give a grasp to both hands, and the cross-guard,

[1] Mr. Billings gives a representation of this picturesque fortress, now uninhabited, in his *Baronial Antiquities of Scotland*, vol. i. pl. xxxiv.

forming an acute angle with the blade, appear on the tomb at Kinkell, attributed to Sir Robert Scrimgeour, slain in 1411.[1] A Lochaber axe, used by the Edinburgh Town-Guard; a halbert, with its original tassel, found in a house in High Street, Edinburgh, which had been closed at the time of the Plague, in 1568; early fire-arms, spurs, daggers, &c. Several quaichs, of silver and of wood; knee spinning-wheels, and other objects associated with usages of olden times. A remarkable salade, of the fifteenth century, probably of German workmanship, and a mentonnière; a brigandine jacket, in excellent preservation, similar to that in the Goodrich Court Armory, figured in Skelton's *Illustrations*, vol. i. pl. xxxiv. MR. W. B. JOHNSTONE, TREAS. R.S.A.

A fine TWO-HANDED SWORD, a specimen which may be assigned to the fifteenth century. Notices of several Scottish weapons of this class may be found in Dr. Wilson's *Prehistoric Annals*, p. 683, where a sword in possession of Mr. George Seton is figured, as also the handle of the singular sword, with four diagonal guards, preserved at Hawthornden. MR. D. O. HILL, SEC. R.S.A.

A miscellaneous collection of SCOTTISH RELICS:—An iron bacinet, of great strength and weight; it was found in a crevice of the rocks in Braidwood Gill, Carluke, Lanarkshire, crushed so that the precise form cannot be ascertained, but it had apparently been ridged over the forehead, and it had a peak of iron on the crown, to which a crest or other ornament, such as is seen on early monumental effigies in North Britain, might be attached. The forepart is of great thickness. A bronze key, of good workmanship, found at Carluke; horse-shoes, one of them found at a considerable depth, near the Roman way, Carluke, the other at Kilcadzow; an ancient iron implement, of singular fashion, like a trowel; an iron anklet, "a relic of the Heart of Mid-



Thumb Screws. Mus. of Soc. Ant. Scot.

[1] See *Archæologia Scotica*, vol. iii. p. 10, pl. iii. Compare several sepulchral effigies and slabs figured in Mr. Graham's *Antiquities of Iona*.

Lothian," and a pair of thumbikins, resembling those in the Museum of the Scottish Antiquaries, figured on the previous page.[1] A complete set of spinning tackle, rock, reel, spindles, and thworls, a relic of old times, rarely now to be found ; a pair of "penny-wedding forks," two-pronged and brass hafted ; basket-hilted swords ; ancient time-pieces ; a wooden pepper-mill, and other objects of curious interest.

MR. D. W. RANKEN, CARLUKE.

Relics of the old TOWN-GUARD of Edinburgh, which existed regularly from 1696, but had been called forth on previous occasions : they consisted of halberts, a Lochaber axe, and ancient flags, &c. Also the standard measures, of brass and copper, the choppin, dated 1555 ; wine measures, and a box containing ell-wands, formerly used as standard measures at the Parliament House. The most recent bears the date 1663. THE LORD PROVOST OF EDINBURGH.

Four ancient BANNERS, described as "the Banners of the Canongate," Edinburgh. MR. J. DECK, BAILIFF OF THE CANONGATE.

A LOCHABER AXE, preserved at Heriot's Hospital, Edinburgh.

THE GOVERNORS AND TREASURER OF HERIOT'S HOSPITAL.

WEAPONS and MISCELLANEOUS RELICS illustrating bygone fashions and usages in North Britain :—an axe, found in the ruins of Birse Castle, Aberdeenshire ; Lochaber axes, from Killiecrankie and Cul-

loden ; a powder-flask, formed of stag's horn, sculptured with the Judgment of Paris ; another (see cut), described as a Highland powder-

[1] See notices of this implement of torture, Wilson's *Prehistoric Annals*, p. 690 ; *Catalogue of Museum, Proceedings of Archæol. Institute* at Chichester.

horn, bearing the initals and date G. R. 1685. The ornamentation presents a remarkable example of the long-retained tradition of the forms of a very early period. The interlaced work, the knots and types of decoration which occur on the most ancient sculptured monuments in Scotland and Ireland, are found on dirks, brooches, and other Highland relics, as late even as the last century. Two sphorrans or Highland pouches, one of them silver-mounted, an object of rare occurrence; a Highland pistol, of brass, dated 1645; an "ale caup;" and a risp or tirling-pin, from Leith Tower. Dr. Wilson, in his *Memorials of Edinburgh*, observes that this precursor of the knocker was still to be found on certain doors in the steep turnpike stairs of the old town. He has figured one from the Mint Close (vol. ii. p. 97), which precisely resembles the specimen exhibited. The ring was drawn up and down the twisted iron rod, and thus produced a sound very audible to the inmates of the house. Several tirling-pins are preserved in the Museum of the Antiquaries of Scotland.[1] MR. JAMES DRUMMOND, R.S.A.

HIGHLAND QUAICH, of wood, with a piece of glass inserted in the bottom, so that, as it is stated, the drinker might see through it and be on his guard against a treacherous blow whilst drinking. Two pair of Highland pistols, one marked, "Murdoch, Doune," the other "Campbell, Doune." MR. J. WHITEFOORD MACKENZIE, F.S.A. SCOT.

HIGHLAND PISTOL, described as having belonged to Major Weir, a miscreant celebrated in the annals of Scottish superstition and sorcery, and still more notorious for the atrocious crimes which led to his being condemned to be strangled and burned between Edinburgh and Leith, April 14, 1670. He had served in quelling the Irish rebellion of 1641, and subsequently attained to the rank of major in the Town-Guard of Edinburgh.[2] Also Donald M'Gregor's

[1] See *Synopsis*, p. 139.

[2] See Dr. Wilson's *Memorials*, vol. ii. p. 215; Mr. Chambers' *Minor Antiquities*, p. 82, &c.

broadsword . he was one of Prince Charles's zealous followers, and after the Prince's escape he was hanged in the Grassmarket for stealing five sheep. MR. J. ARCHIBALD CAMPBELL, EDINBURGH.

Two BASKET-HILTED SWORDS, one marked, "ANDREA · FERARA," the blade double-edged; it was formerly in the possession of the Campbells of Glenlyon; the other single-edged, a relic of Culloden. An iron caltrap, found in the ford of Frew, in the river Forth, and supposed to be one of those thrown into the river to injure the horse of the young Chevalier, after the battle of Falkirk, when the Prince retreated towards the north, January 17, 1746.[1]

THE ARBUTHNOT MUSEUM, PETERHEAD.

A DOUBLE CANNON, described as found in a moss-hole in the park at Monzie Castle, near Crieff, Perthshire. The two guns are placed side by side on a strong bed, to which the trunnions are firmly attached. They are formed of stout iron-plate, welded together and riveted, and hooped round at intervals; the cannon were encased in a covering of strong cord lashed round them, the whole being coated with leather, of which a considerable portion remains towards the breech. Brass plates are affixed over the touch-holes, on the leather, for its protection from the match. These rude specimens of early artillery measure 27½ inches in length, the bore 2½ inches; the thickness of the iron at the muzzle is about ⅝-inch, and the margin of the muzzle is encased in brass-plate. In the Museum of the Antiquaries of Scotland a double cannon is to be seen, now mounted on a stock made by direction of Dr. Wilson; it is reported to have been used by the famous Scottish admiral, Sir Andrew Wood, of Largo, in the reigns of James III. and James IV. Some curious examples of the use of double cannon as field-artillery are given from a MS. of Froissart in the Imperial Library at Paris, in M. Viollet-le-Duc's admirable treatise on *Military Architecture*, p. 152; Paris, 1854. See also the "*canons jumelles*," figured in De Vigne's *Vade-mecum du Peintre*, tom. ii. pls. C and D. In the Inventories of Artillery in Edinburgh Castle in 1566 and 1578 double cannon and double falcons are repeatedly mentioned. *Collection of Inventories of the Royal Wardrobe* (edited by Mr. T. Thomson, 1815),

[1] See Nimmo's *History of Stirlingshire*, p. 563.

pp. 167, 248, 251. A knife, traditionally stated to have been used at the murder of Archbishop Sharp, on Magus Moor, near St. Andrews, May 3, 1679. MR. ALEXANDER CAMPBELL, OF MONZIE.

An unique BRIGANDINE HEAD-PIECE, or cap of fence, of linen, with iron plates quilted within it. It was discovered at Davington Priory, near Faversham, Kent.[1] MR. THOMAS WILLEMENT, F.S.A.

A specimen of the JOUGS, an ancient instrument of punishment, consisting of an iron collar, attached by a chain to a pillar or tree, and forming the Scottish judicial appliance corresponding to the English village stocks. The jougs are still to be found attached to the porches of some parish churches in North Britain, having been most frequently used for the enforcement of ecclesiastical discipline. The pair of jougs exhibited were found among the old wood of the church of Rothes, Morayshire, and were presented to the Cupar Museum by Mr. J. Forsyth. The pair here figured, precisely similar, were found imbedded in an old ash-tree in the churchyard of Applegarth, Dumfriesshire, as described in Dr. Wilson's *Prehistoric Annals*, p. 690.

Jougs, Applegarth.

THE FIFESHIRE LITERARY AND ANTIQUARIAN SOCIETY, CUPAR.

An IRON COFFER or FORCER, stated to have been found at Cambuskenneth Abbey; a buckler, described as a relic of Culloden; a Lochaber axe and a claymore; a pair of hand-cuffs, from the "Heart of Mid-Lothian," and certain other relics of similar character.

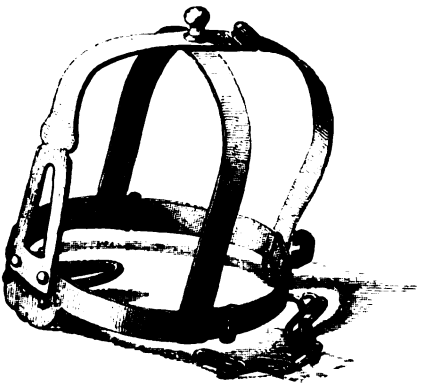
MR. J. N. PATON, DUNFERMLINE.

The DRUM used by the Porteous mob. Colonel Gardiner's blunderbuss, given by Mrs. Inglis, his granddaughter, to the ancestor of the present possessor. MR. HUGH PATON, EDINBURGH.

[1] See a detailed notice of defences of this nature *Archæol. Journal*, vol. xiv. p. 345. Skelton's *Illustrations of the Goodrick Court Armory*, pl. xxxiv.

An IRON BRANK, for the discipline of scolds and refractory females. It is marked with a W crowned, which has led to the supposition that it may be of the time of William III. (See woodcut.) Several other examples are figured in the *Archæol. Journal*, vol. xiii. p. 263,

Brank in possession of Mr. Carrington.



Brank found in Scotland.

and they are to be found in Scotland.[1] The Scottish brank here figured precisely resembles that still to be seen in the elders' pew in St. Mary's Church at St. Andrews, and traditionally called the "Bishop's Branks," as having served in the tortures inflicted on the Presbyterians by Archbishop Sharp. MR. F. A. CARRINGTON.

A WOODEN CHAIR or "STOOL of REPENTANCE," and the coarse linen shirt, used in the enforcement of ecclesiastical discipline. It appears, from its dimensions, to have been intended to receive a pair of penitents; the back is upright, having REPENTANCE painted in white letters upon it. It is stated to have been formerly in the parish church of St. Andrews. Another gown of sackcloth, anciently in use in the parish of West Calder, is in the Museum of the Antiquaries of Scotland. A pair of Thumbikins; a Scottish quaich, from the collection of the late Mr. C. Kirkpatrick Sharpe; and a high-heeled lady's shoe, of the fashion of the middle of the last century, with a clog attached to it. A singular wooden case, con-

[1] See Dr. Wilson's *Prehistoric Annals*, p. 693.

taining four trumps, or Jew's harps, with a snuff-mull in the centre. A German cross-bow, formed of stag's horn, elaborately engraved.

MR. JAMES GIBSON CRAIG, F.S.A. SCOT.

PISTOL, one of the pair which Claverhouse wore in his belt when he fell: it was found with his body, after the battle of Killiecrankie.

MISS STIRLING GRAHAM.

ORIGINAL DOCUMENTS, MANUSCRIPTS, AND REMARKABLE PRINTED BOOKS. (SEE ALSO STUART RELICS.)

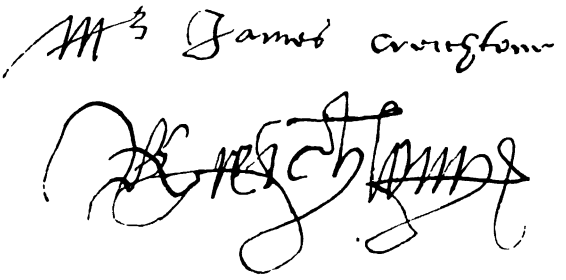
CHARTER, granted at Roxburgh in the year 1159, by Malcolm (the Maiden) King of Scots, to the Tironensian Abbey of St. Mary the Virgin, and St. John the Evangelist, of Kelso, confirming the grants which had been made to it by his grandfather, King David, its founder, by his father, Henry Earl of Northumberland, by the Earl Cospatrick, by Herbert of Macchuswel, by Hye and his son Peter, by Robert Fitz William, by Walter Corbeth, by Uctred of Moll, by Withce, by William Finemund, and by Richard Cumin. This charter, in point of writing and illumination, is the finest now extant in Scotland. Its initial letter M contains miniature full-length portraits of the youthful granter, King Malcolm, and his aged grandfather, King David. These have been engraved in facsimile, as a frontispiece to the first volume of the *Registrum Cartarum de Kelso*, presented by the Duke of Roxburghe to the Bannatyne Club in 1846. That work contains also a facsimile of the charter, printed (with some corrections) from the copperplate which was engraved for Anderson's *Diplomata Scotiæ* in 1739. THE DUKE OF ROXBURGHE.

CHARTER granted at Stirling between the years 1172 and 1189, by William (the Lion) King of Scots, to Philip of Setune, of the land which was his father's, namely, Setune and Wintune and Wincelburgh, for one knight's service. A fragment of the seal remains, suspended by a parchment tag. The Earl of Eglinton, in whose possession this charter is now preserved, is the representative of the Setons Earls of Winton. THE EARL OF EGLINTON.

CHARTER granted at Forfar on the 28th December 1202, by William (the Lion) King of Scots, to Robert the son of Maccus, of a carucate of land in the territory of Lesedwine (that, namely, which Herbert of Maccuswell, the king's sheriff, and Geoffrey, the clerk, delivered to him by the king's command), for a rent of twenty shillings yearly, and performance of all customary services, ploughing and reaping excepted.

SIR JOHN MAXWELL OF POLLOC, BART.

DEED, dated on the 20th of June 1575, by which Mr. James Creichtone of Cluny (better known as "The Admirable Crichton"), with consent of Mr. Robert Creichtoun of Eliok, his father, appoints certain persons his procurators for resigning the lands of Cluny, in Perthshire, into the hands of the overlord, the Bishop of Dunkeld. Notices of the circumstances under which it was granted, and of some other incidents in the life of the Admirable Crichton, are given in the *Proceedings of the Society of the Antiquaries of Scotland*, vol. ii. part i. pp. 103-118. A facsimile of the signatures of the Admirable Crichton, and of his father, is here given.



THE EARL OF AIRLIE.

LIBER BEATI TERRENANI ecclesie de Arbuthnot—a missal according to the use of the Scottish Church, in the diocese of St. Andrews, at the close of the fifteenth century. This volume, the property of the noble family of Arbuthnott, is a folio of 246 leaves of vellum, in the original binding. It is fairly written, and the illuminations are not without merit. They are confined to initials and borders, with one exception, a figure of St. Ternan in the pontificals of an

archbishop, which fills one side of a leaf. On the page immediately before it, is a rudely versified colophon :—

Altari summo Ternani presulis almi
Presens Missale deuoti contribuere
Robertus Dauides Arbuthnot uir recolendus ·
Ac quondam Jacobus Sybbald uicarius Arbuthnot ·
Assiduis precibus presul defendere cures
Iam dictos famulos omnesque tibi famulantes
Vt post hanc uitam ualeant conscendere sedem
Qua tecum captent eterni munera regni ·
Vendens seu mutans tollens retinens alienans
Istud ab ecclesia dicta maledictus ubique
Sit ni peniteat illuc subitoque reportet ·
Ecclesia maneat Arbuthnot hic liber iste ·

Another colophon towards the end of the volume runs thus :— " Anno Domini millesimo quadringentesimo nonagesimo primo · die Februarii xxij^{o} · Indictione prima · pontificatus sanctissimi in Xpo patris et domini nostri Innocentij prouidentia diuina viij^{i} · anno viij^{vo} · apud ecclesiam de Arbuthnot in laudem et honorem beatissimi confessoris Terrenani archipresulis gloriosissimi dicte ecclesie patroni hoc presens Missale per manum Jacobi Sybalde scriptum et completum fauente Dei gracia finit feliciter."

Robert Arbuthnott of that Ilk, at whose cost the Missal was written, died on the 3d November 1506. The death of the writer is recorded by a later hand in a blank (opposite to the 22d of August), in the kalendar prefixed to his Missal : " Nota obitum Domini Jacobi Sibbald quondam vicarii de Arbuthnot scribe publici satis correcti testantibus Missalibus huius ecclesie Sancti Terrenani · xj kalendas Septembris anno domini m^{mo} v^{c} vij^{mo} · Oremus omnes vna pro eo," etc.

St. Ternan was commemorated in the services of the Scottish Church as Archbishop of the Picts, of whom he is said to have been the apostle. The collect for his festival (the 12th of June) in this Missal runs thus :—" Deus qui Beatum Terrenanum Pictorum archipresulem tua prouidencia sublimasti, ut Pictos in tenebris sue gentilitatis errantes ad verum tue diuinitatis lumen perduceret : tribue nobis quesumus ut eius gloriosis precibus et meritis a presentis vite periculis et a gehenne incendijs liberemur." The Breviary of Aberdeen relates that he was born of noble parentage, in the province of

the Mearns, the modern county of Kincardine, and that he was baptized and taught by St. Palladius, who (as Bede almost in the words of Prosper records) was sent by Pope Celestine to the Christian Scots of Ireland in the year 431. (*Hist. Ecc. Gent. Ang.* i. 13 ; v. 24.) Driven from that island, he was cast by tempests upon the shores of Albany, and died at Fordun in the Mearns, in the immediate neighbourhood of the church afterwards dedicated to his disciple St. Ternan at Arbuthnott. St. Ternan himself died at Banchory on the Dee, within his native province of the Mearns. There—not far from a fresh-water lake, containing one of those stockaded islands known among the Irish by the name of *crannoges*—his bones were believed to be preserved until the Reformation, together with his bell called the Ronnecht, doubtless one of the square bells, such as those of Birnie, Cawdor, and others described in this Catalogue, and his copy of the Gospel of St. Matthew, enclosed in a "tystyr" or case of metal, plated, it would seem, with filigree of silver gilt (voluminibus metallo inclusis argento auro texto in superficie fabricatis). See the *Registrum Episcopatus Aberdonensis*, vol. i. pp. lxxxvi., 327, 328, Edinb. 1845 ; *Illustrations of the Topography and Antiquities of the Shires of Aberdeen and Banff*, vol. ii. pp. xiii., 50-54, Aberd. 1847 ; *Breviarium Aberdonense, Prop. Sanct. pro tempore hyemali*, fol. cv. ; *Proceedings of the Society of Antiquaries of Scotland*, vol. ii. part ii. pp. 264, 265.

The Book of St. Ternan of Arbuthnott is now in the press, under the editorial care of the Right Reverend the Bishop of Brechin, and the Reverend G. H. Forbes of Burntisland. It is supposed to be the only complete Missal of the Scottish use now extant. So great was the care taken to destroy such works at the Reformation, that, as appears from a record in the Register House, six Missals which had belonged to Mary Queen of Scots were taken by the Regent Murray and burned with his own hands,—"Item tayne be my Lordis Grace and brint vj Mess Buikis."

PSALTER of the Chapel of Our Lady in the Parish Church of St. Ternan of Arbuthnott, in the diocese of St. Andrews. This volume, the property of the noble family of Arbuthnott, is an octavo of 142 leaves of vellum, in the original binding. The illuminations are

confined to a few borders and initials. It is fairly written, and, as a colophon on the last leaf informs us, by the same ecclesiastic who afterwards wrote the Missal above noticed: "Hunc librum fecit scribi et finiri quarto die Marcij anno domini millesimo quadringentesimo octuagesimo secundo, Indictione prima, per manum Jacobi Sybbalde capellani, honorabilis vir Robertus Arbuthnot de eodem, filius quondam bone memorie ac Deo deuoti Dauid Arbuthnot de eodem; quorum animabus propitietur Jhesus Christus · Amen."

On the next page, in a different and somewhat later hand, is written :—

"Sit liber hic donec fluuios formica marinos
Ebibat · et totum testudo perambulat orbem ·
Robertus de Arbuthnot ·"

An inscription, by a hand of the sixteenth century, on a blank leaf at the beginning of the volume, gives something more of its history: "Liber iste Psalmorum Dauiticorum ad sacrum sacellum gloriose Virginis spectat, eidemque libere a Roberto Arbuthnot eiusdem fundatore traditus, Anno Domini 1506." This was the year of the founder's death. He had endowed the chapel a twelvemonth before by a charter which is recorded in the *Registrum Magni Sigilli Regum Scotorum*, lib. xiv. no. 112. The building, which still remains, is in the Scotch Second-Pointed style. It adjoins the south-west angle of the choir of the Romanesque parish church, and is of two storeys, the lower opening into the choir through a semicircular arch. See *Notes on Remains of Ecclesiastical Architecture in Scotland*, p. 72. Edinb. 1855.

The death of the father of the donor of the Psalter, and founder of the chapel, is recorded in the Kalendar on the 8th of October, St. Triduan's day: "Obitus beate memorie Dauid Arbuthnot quondam domini de eodem, qui [obiit] viij. die mensis instantis, anno Domini m°.cccc°.lxx°. Orate pro eo."

A more recent hand has noted in the Kalendar for September two disastrous days for Scotland. On the 7th, "The feild of Pynkecleich ves strovkin anno 1547;" and, on the 9th, "Obiit Jacobus quartus Rex Scotorum apud bellum de Floudane, 9 Septembris, anno domini 1513. Orate pro eo."

Office of the Blessed Virgin, which was used in her chapel be-

side the choir of the parish church of St. Ternan of Arbuthnott, in the diocese of St. Andrews. This volume, the property of the noble family of Arbuthnott, is a small folio of 80 leaves of vellum in the original binding, covered with the ancient linen slip or *chemisette*. The original veils of silk or crape still remain to protect the illuminated pages. These are (1.) St. Ternan, with the inscription, "Ymago Sancti Ternani archiepiscopi cum cruce in manu;" (2.) The Salutation, with the inscription, "Salutacio Beate Virginis;" (3.) The Virgin and Child, without any inscription; (4.) The Rich Man and Lazarus, also without inscription; (5.) The Passion, inscribed "Ymago Crucifixi;" (6.) The Holy Eucharist, without any inscription. These illuminations are rudely drawn, obviously by a different hand from that which illuminated the Missal. There is no resemblance between the St. Ternan of this MS. and the St. Ternan of the other. The volume appears to be written by the same ecclesiastic who wrote the Missal and Psalter. Its date is ascertained to be between the years 1471 and 1484, by a rubric towards the end of the volume, beginning thus:—"Nota bene · Sanctissimus Dominus noster Papa modernus Dominus Sixtus quartus composuit quartam et quintam subscriptorum suffragiorum oratiunculas," etc.

The blank leaves at the end of the book contain an obituary of the family of Arbuthnott, in a hand of the sixteenth century. The earliest death noted is that of Duncan Arbuthnot of that Ilk, in 1314; the latest that of "Master Alexander Arbuthnot, sonne to Androw Arbuthnot in Pitcarlis, persoun, of that Ilk, and Principall of the College of Aberdene, decessit 16 Octobris at nycht, 1583, quha was alswa persoun of Logy in Buchan." One of the deaths recorded is that of Master Patrick Arbuthnot, rector of Menmure and Newlandis, canon of Dunkeld, and physician in ordinary to James v. King of Scots. He died in 1540. It may be remembered that Dr. John Arbuthnot, the friend of Pope and Swift, was descended from this family. THE HONOURABLE CAPT. ARBUTHNOTT.

S. Thomas Aquinas de Veritate, a vellum MS. richly illuminated, with a colophon in the following words: "Hoc opus perfectum fuit per me Philippum de Homodeis (*or* Homocleis) in loco Ingleuani, die primo mensis Septembris m cccc.lxvj°."

MR. DAVID LAING, KEEPER OF THE LIBRARY OF THE WRITERS TO THE SIGNET.

Portion of a Bible printed "at the coste and charges of Rychard Carnarden, 1566," with the words "for John Knox" added in modern type. The volume contains a signature, said to be that of Knox. MR. JOHN BALLANTYNE ROLLO.

A volume of documents connected with the history of John Grahame of Claverhouse, Viscount of Dundee, arranged by Miss Stirling Grahame of Duntrune, the eldest cadet of the family of Claverhouse. The volume contains, among other original papers,—(1.) Commission (dated 25th December 1682) by King Charles II., appointing John Grahame of Claverhouse colonel of a regiment of horse in Scotland; (2.) Contract of marriage (dated 9th June 1684) between John Grahame of Claverhouse and Lady Jean Cochrane, daughter of the Earl of Dundonald; (3.) Extract from a letter by King James VII. (dated 19th March 1685) to the Constable of Dundee, declaring the Constable to be first magistrate of Dundee; (4.) Commission by King James VII. appointing John Grahame of Claverhouse to be major-general of all the forces in Scotland.

MISS STIRLING GRAHAME.

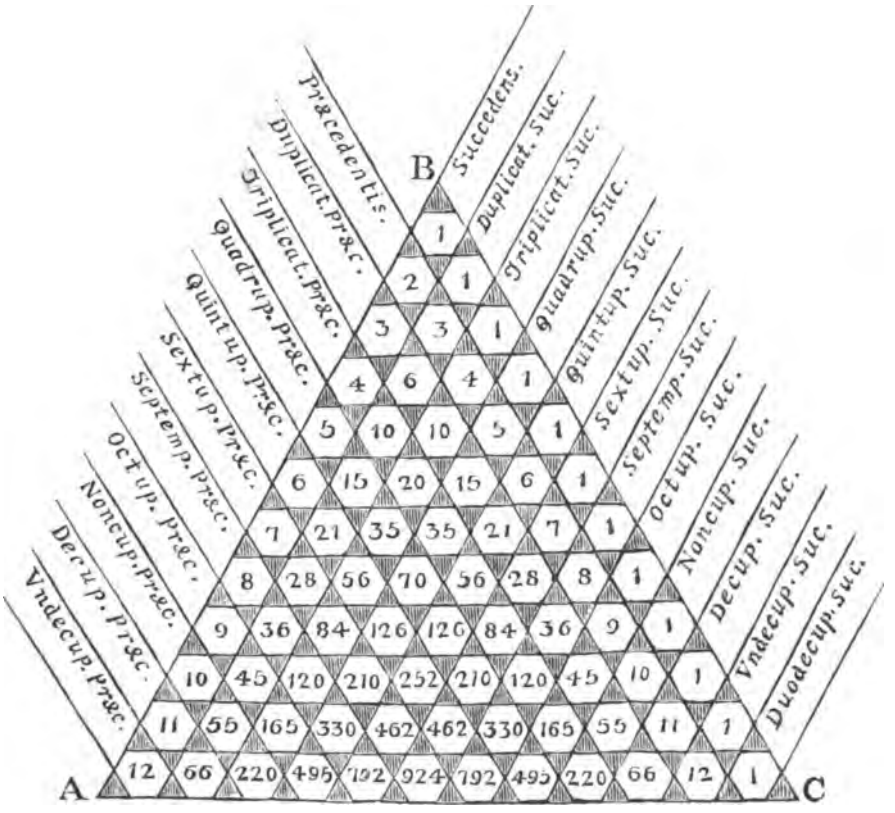
Original DOCUMENTS and LETTERS relating to Scottish affairs, selected from the collections of Mr. Richard Almack, F.S.A., of Melford, Suffolk:—1. Letter from KING JAMES VI., dated Holyrood House, April 14, 1587, to the Commendator of Dunfermling, intimating that "the great disordour quhilk hes detenit us by dyet in Dunfreis and drawin us nearer the appointed day of convention then we lyppïint" (or lyppinit?—expected, trusted to) "at the purpos making, has movit us to prorogate the same to the tent day of may;" and urging attendance at Holyrood on that occasion.—2. Letter from Sir Archibald Johnston, of Wariestown, Knt., to the first Earl of Elgin, 28th March 1645.—3. Petition of George Seton, Earl of Winton, a minor, by his uncle and tutor, Viscount Kingstone, to the Parliament Commissioners, praying to be relieved from a fine of £2000 sterling, inflicted under the Act of pardon and grace, in 1654; with several certificates appended.—4. Petition of Sir John Achmuty, of Gosford, to the Parliament Commissioners, praying to be relieved from a fine of £1000 sterling: also a letter from Sir Alexander, his son, mentioning his father's sufferings for his con-

stant adherence "to his late Majesty, of glorious memory," April 20, 1670.—5. Letter from Thomas Bruce, Earl of Elgin, to the Earl of Lauderdale, then a prisoner in Windsor Castle, having been taken at the battle of Worcester, July 29, 1658.—6. Letter from Sir Alexander Bruce, of Broomhall, afterwards Earl of Kincardine, November 17, 1674.—7. Two Letters from the first Earl of Loudon; the first when Lord Chancellor, dated December 9, 1641; the second addressed to Charles II., April 27, 1661.—8. Letter from the sixth Earl of Cassilis to Charles II., March 7, 1661.—9. Letter from Sir Archibald Primrose, Bart., Lord Register, January 28, 1661.—10. Letter from Robert Ker, first Earl of Ancrum, April 2, 1649.—11. Letter from William Ker, Earl of Lothian, May 8, 1661.—12. Letter from Charles, second Earl of Ancrum, to the Earl of Lauderdale, dated London, July 14, 1663, announcing that the Duchess of York had given birth to a son, on Saturday night previous, at a quarter past one: this was James, Duke of Cambridge, who died in 1667. This letter gives some particulars relating to Lord Bristol's trial, &c.—13. Letter from Sir James Dundas of Arniston, December 1663.—14. Letter from Hon. Sir John Drummond, of Logie Almond, April 6, 1664.—15. Letter from George Sinclair, sixth Earl of Caithness, to John Leslie, sixth Earl of Rothes, March 28, 1665.—16. Letter from the sixth Earl of Rothes to Charles II., May 30, 1668.—17. Warrant from the Duke of Monmouth to his keeper of Mooreparke, to deliver one fat doe of this season, 27th October, 1670.—18. Letter from Anne, Duchess of Monmouth, to the Duchess of Lauderdale, dated Whitehall, August 7 (prior to 1682). Signed A. B. M. (Anne, Buccleugh and Monmouth.) She was daughter and heiress of the second Earl of Buccleugh, and was the Ladye of Branksome Tower, in the *Lay of the Last Minstrel*.—19. Protest by Robert Elliot, deacon of the Wrights of Edinburgh, against the election of Sir Andrew Ramsay as provost. Signed by way of affirmation, "as both lawfull and necessar," by Sir George Mackenzie, King's advocate in Scotland, in the reigns of Charles II. and James II., and author of the *Memoirs on the Affairs of Scotland*. He was founder of the Advocates' Library.

MR. RICHARD ALMACK, F.S.A.

Original MS. of the treatise by NAPIER of MERCHISTOUN, com-

posed prior to the year 1595, and entitled, *The Baron of Merchistoun, his Booke of Arithmeticke and Algebra.* " The algebraic portion of the treatise is not finished, Napier having discovered his logarithmic



invention in the course of writing this treatise. It is the oldest institute of numbers composed in Britain. Had Napier lived, his logarithms would have been a chapter of it. The volume contains

a diagram, in his own hand, of a triangular table for the extraction of roots: it is the same as Blaise Pascal's arithmetical triangle, devised about 1653, but of much more perfect construction. Bernouilli claims for Pascal, on account of this triangle and its powers, the original principle or idea of Newton's binomial theorem. But that claim, whatever its value, must be transferred to Napier, upon the evidence of this unpublished treatise."—(MS. Notes by Mr. Mark Napier.) Napier's diagram is here given (see last page), accompanied by a facsimile of his autograph.[1] THE LORD NAPIER.

Two volumes of DIPLOMATIC intelligence or *Relazioni*, sent by the Venetian Envoys to the Doge and Senate. A detailed account of the diplomatic communications of this nature relating to Great Britain, is given in the Introduction to the *Italian Relation of England*, published in 1846, by the Camden Society, from the MS. in the Rev. Walter Sneyd's library. The transcripts at Greystoke Castle fill eight folio volumes; amongst the contents may specially be mentioned a Report, entitled, "Della natura de gl'Inghlesi et loro costumi," date towards the middle of the sixteenth century; the *Relazione* of Daniele Barbaro, envoy to England in 1551; of Giov. Michele, ambassador at the court of Mary Queen of England, sent to the Senate May 13, 1557; a "Discorso brevissimo del Regno d'Inghilterra," written apparently about 1568, and entering into considerable detail regarding the unfortunate position of Mary Queen of Scots; a Report relative to the means of conquering Ireland, apparently late in the times of Elizabeth; the *Relazione* of S. Giov. Molino in 1605; and an Italian version of the statement put forth concerning the Powder Plot. This curious series of transcripts is supposed to have been written about 1620, and it is probable that they were obtained by Thomas, Earl of Arundel, during his residence in Italy, where he devoted so much time and money to the collection of works of art. He died at Padua in 1646.

MR. HENRY HOWARD, GREYSTOKE CASTLE.

An original Register, containing the drafts of DIPLOMATIC DESPATCHES, written in 1571, by Monsignore Mirto, Papal Nuncio in

[1] See a more full account of the triangle, *Archæol. Journal*, vol. xiv. p. 260, where Pascal's triangle is also given.

France, to the Cardinal Secretary of State at Rome. The Register begins with a despatch, dated February 14, 1571; the latest in the series bears date December 19, 1571. Mirto sat in the Council of Trent (1545-63) as "Episcopus Calatinus," and was afterwards sent as Nuncio to Paris. The despatches contain many interesting notices and details of the intrigues in France at that stirring time. The massacre of St. Bartholomew took place only eight months after the date of the latest entry in the volume. MR. J. P. LACAITA.

Original document relating to the cell of Lammana, Cornwall, subject to Glastonbury Abbey. It is the grant of Hascutus, son of John de Solenneio, confirming to the monks of that house the island of St. Michael of Lammana, about the close of the twelfth century. This document has been printed, with some inaccuracies, in the Appendix to Hearne's edition of *Adam de Domerham;* in Dugdale's *Monasticon*, vol. iv. p. 690, edit. Cayley; and in Dr. Oliver's *Monasticon Dioc. Exon.*, p. 70. The seal has been lost: a seal of Hascutus or Hasculfus de Solenny is figured in Dom Morice's *Hist. de la Bretagne*, vol. iii.—Letter of fraternity to John Pampyng, granted by the Minorites of Winchester, in 1479.—Printed Letter of Indulgence, granted to John Pampyng by John de Gigliis, or de Liliis, apostolic sub-deacon, dated March 13, 1489. He had authority from the Holy See to absolve from all crimes, with certain exceptions, the principal being striking the clergy; he thus obtained large sums of money. He became Archdeacon of Gloucester and London, and was appointed, by papal bull, Bishop of Worcester, 1497; he was enthroned by proxy, and died at Rome, where his tomb exists in the English College.

SIR WALTER TREVELYAN, BART.

Manuscript ITINERARY of the reign of King Henry III., chiefly compiled from public records in the Tower, by Mr. T. Duffus Hardy. A portion of this valuable Itinerary, so far as it relates to the visits of that sovereign to the northern counties, has been published in the *Archæol. Journal*, vol. xv. p. 115. The importance of such compilations, in the authentication of charters or the statements of chroniclers, has been shown in Mr. Duffus Hardy's Itinerary of the Reign of King John, printed in the Preface to the Patent Rolls of

his reign, as also by the MS. Itinerary of Edward I., compiled by the Rev. J. Stevenson. MR. WILLIAM SALT, F.S.A.

Volume of AUTOGRAPHS of distinguished literary characters of the last century, being the subscription list for the publication of *Brydson's Heraldry*, produced at Edinburgh in 1795.

MR. G. MELVILLE, EDINBURGH.

Manuscript volume by JOHN PORTMAN, 1623, giving examples of different styles of handwriting, as also the Alphabets of the principal languages throughout the world.

MR. W. F. WATSON, EDINBURGH.

One of the Common-place Books of the POET GRAY, formerly in the possession of Mason the poet.

THE REV. JOHN HAMILTON GRAY.

Four DOCUMENTS, credential letters to the Shah of Persia, and diplomatic papers connected with the embassies in which John, third Earl of Hyndford, was engaged in the reign of George II. He was sent as envoy-extraordinary to the King of Prussia in 1741, ambassador to Russia in 1744, and he held the like distinguished function at the Court of Vienna from 1752-1764. DR. LOGAN, LANARK.

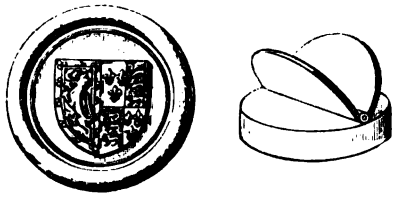
SEALS, COINS, AND MEDALS. (SEE ALSO STUART RELICS.)

Six MATRICES of SEALS, all of them of brass. 1. Cocket seal of Dunfermline; the arms of Scotland, ROBERTUS DEI GRACIA REX SCOTORUM. Counter seal, St. Margaret; s'. COKETE REGALITATIS DE DUMFERMLYN. Laing's *Catalogue of Scottish Seals*, Nos. 1190, 1191. Supposed to have been executed about 1312 or 1320. 2. Cocket seal of Melrose: the arms of Scotland. + s' COKETE · REGALITATS · SANCTE · MARIE · DE · MELROS. Laing, No. 1194. 3. Cocket seal of St. Andrews; a figure of St. Andrew, very rudely executed. + SIGILLVM COKETE CIVITATIS SANCTI ANDRIE · 1566. Laing, No. 1196. 4. Common seal of the burgh of Kinlos; pointed-oval, the only example of a Scottish municipal seal of that form. The device is the Virgin and infant Saviour, under a canopy, sup-

ported by spiral columns; on the base is a crosier-head, springing from a singular bell-shaped ornament,—S · regalitatis · de · kynlos. Laing, No. 1169. 5. Chapter seal of Dunkeld: St. Columba in pontificals, seated on a throne; an angel on each side censes him. In the field is inscribed, s' COLVMBA. Legend, + s' CAPITVLI · DVNKELD' · AD : CAVSAS : ET : CET'A · NEGOCIA. Laing, No. 1016. A matrix identical with this is in the possession of Mr. James Dearden, F.S.A., possibly an old and skilfully-executed casting from an impression of that here described. 6. Hospital of St. Anthony, near Leith: device, a figure of St. Anthony with the pig, tau-staff, &c.; S. COMVNE · PRECEPTORIE · SANCTI · ANTHONII · PROPE · LEICHT. Pointed oval; XVI. cent. Laing, No. 1123. Duplicates, possibly casts, of Nos. 4 and 6 are in the British Museum.

THE FACULTY OF ADVOCATES, EDINBURGH.

GOLD MATRIX of the Privy Seal of Joan Beaufort, Queen of Scotland, A.D. 1424. It was found, in 1829, at West Green, near Kinross, in excavating foundations for a house built by the possessor of this valuable relic, which remains in his hands by authority of a Treasury letter, "remitting the right of the Crown." It had at one time been erroneously ascribed to James IV. or to his queen, Margaret Tudor; the arms, however, are those borne by John Beaufort, Earl of Somerset, whose eldest daughter married James I., King of Scots. It bears a simple escutcheon of the arms of Scotland, impaling those of Beaufort, France, and England, quarterly, with a bordure gobony. The weight is 15 dwts.: the reverse is formed with two semicircular plates, affixed by a hinge, so as to fall flat upon the upper surface, and, when raised and brought together, they serve to supply the place of a handle. Obscure traces of ornament may be discerned on the field around the escutcheon: these are not indicated in the woodcut.[1]



MR. J. W. WILLIAMSON, KINROSS.

[1] See a more full notice of this seal, *Archæol. Journ.*, vol. xiv. p. 54; *Archæol. Scotica*, vol. iv. p. 420.

BRASS MATRIX, found among old metal, at Raewick in Shetland. It displays a mounted figure in mail armour, without a surcoat; he wears a *cervellière* of unusual form, having a knob on the crown of the head; he wields a broad-bladed sword in one hand, and bears a shield with a central boss, the upper edge of the shield being brought up to the chin, and protecting the throat. The inscription is very rudely cut: + SIGILL' BENEDICAMVS DCI ANNV FAL. (?) Some of the letters are

inverted, and some reversed. On the back are engraved some foliated ornaments, irregularly placed, as if mere trials of the tool:

these, as well as the costume of the figure, are in the style of the twelfth century.—Brass matrix, the Chapter Seal of Brechin, in the style of art of the thirteenth century. It represents the Holy Trinity. The legend: + S' CAPITULI : SANCTE : TRINITATIS · D'. BRECHIN. The foliage, boldly sculptured on the reverse, is represented as springing from the head of a lion, which is perforated, to admit of a ring or other means of suspension being attached to it.[1] A singular brass matrix, bearing as a device a turbaned head, surrounded by a Hebrew legend, the first words of which have been interpreted as signifying, *Sblomon Bar Isaac.* It was found in ploughing, on the eastern slope of Arthur's Seat. In the *Proceedings of the Antiquaries of Scotland*, vol. i. pp. 39, 150, may be found various explanations of this seal, as also of other seals with Hebrew legends. It may deserve remark that a matrix, almost identical in device and legend, was figured in the *Gentleman's Magazine*, June 1787, pl. ii. No account of its discovery was given. It appears difficult to reconcile the device of a human head with the supposition that these seals belonged to Israelites, by whom such imagery has been always eschewed. They may have been talismanic or magical.

THE SOCIETY OF ANTIQUARIES OF SCOTLAND.

Casts from the Seal and Counterseal of William de Vipont, from the collection of casts formed by General Hutton, recently presented to the Society of Antiquaries of Scotland by the Rev. H. Hutton.[2] These seals appear to be of the thirteenth century, and they may be assigned either to William, described in the *Kelso Cartulary* as *primogenitus*, one of three sons of William de Veteriponte, all bearing the name of William, or to the son of the first-mentioned William; he succeeded his father probably about 1220.—Casts in sulphur,

[1] See *Proceedings of the Soc. Antiq. Scot.*, vol. i. p. 189; *Archæologia*, vol. xxxv. p. 488.

[2] See the detailed account of the family of Vipont, and especially of the branch settled in Scotland, *Archæol. Journal*, vol. xiii. p. 65.

exhibiting the entire series of the Great Seals of Scotland, with an extensive assemblage of Baronial, Ecclesiastical, and Municipal Seals. The whole collection, which has been brought together through the indefatigable exertions of Mr. Laing, has been described in his

valuable Catalogue of *Ancient Scottish Seals*, produced under the auspices of the Bannatyne and Maitland Clubs. 4to, Edinburgh, 1850.[1] MR. HENRY LAING.

Series of facsimiles of SEALS, chiefly obtained from the Muniments of Pembroke, Corpus, Gonvile and Caius, and other colleges at Cambridge, as also from various public and private collections; they exemplified the progress of Sphragistic art in England from the earliest period, and comprised a remarkable collection of baronial and conventual seals, several unpublished royal signets and seals of personages of royal descent; a remarkable assemblage of seals of Edward the Black Prince; a series of seals of the Percy family, with many other valuable examples. MR. R. READY, LOWESTOFT.

SEAL of THOR LONGUS, date about 1100; a representation from a drawing by Mr. Edward Blore. The original is appended to his charter, in the archives of the Chapter of Durham. Thor Longus was, as it is supposed, one of the English who settled in Scotland at the period when Edgar, son of Malcolm Canmore, was placed on the throne by means of an English force under Edgar Atheling, in

[1] Impressions from any of these seals, as also matrices in glass paste, may be obtained from Mr. H. Laing, 3, Elder Street, Edinburgh.

1098. King Edgar gave to him Edenham, near Kelso, where he built a church, which he granted to St. Cuthbert and his monks, at Coldingham, a cell to Durham. Of his two charters, formerly at Durham, printed in Anderson's *Diplomata Scotiæ*, and Raine's *North Durham*, App. 38, one only now is to be found. The singular legend THOR ME MITTIT AMICO seems to import that the primary purpose of the seal was for letters, conformably with the usage of the Anglo-Saxons, who rarely sealed their deeds.[1]—Impression from a seal of Alexander, third Earl of Huntley, a matrix of lead or pewter, in possession of the Duke of Richmond. The existence of this seal was not known to Mr. Laing at the time of the compilation of his valuable *Catalogue of Scottish Seals*. It has been fully noticed, *Archæol. Journal*, vol. x. p. 335. Alexander, third Earl, took a distinguished part in public affairs in the reign of James IV., and commanded the left wing at Flodden, in 1513. He was one of the few nobles who escaped death or captivity on that disastrous occasion. The matrix was found in a moor in the south of Scotland, where, according to tradition, one of the Gordons

[1] See Mr. W. S. Walford's observations on this remarkable example, *Archæol. Journal*, vol. xiv. p. 48.

was slain. The locality was not stated. It is not improbable that the seal may have been lost in the flight from the fatal conflict on Flodden Field, which is at no great distance from the Scottish frontier.

MR. ALBERT WAY, F.S.A.

Impression from the privy seal of PRINCE CHARLES, as Charles III., so styled after 1766, on the death of his father, who was styled James III. The matrix, of oval form, is in the possession of the Baroness Braye. It bears an escutcheon, surmounted by a royal crown, and surrounded by the garter; the arms being France and England, quarterly, quartering Scotland and Ireland. CAROLVS · III · D · G · MAG · BRIT · FRAN · ET · HIB · REX · FI · DEF ·

THE REV. JOHN HAMILTON GRAY.

Matrix of the SEAL of Southwick Priory, Hants, unique in its construction; so formed that the impression consisted of two distinct portions, each moiety having on its reverse certain small portions, figures, &c., in relief, which, when the two parts were adjusted ingeniously together, were visible through corresponding apertures, pierced like windows in the tabernacle work, of which the design of both obverse and reverse is composed. The peculiar fashion of this remarkable seal is shown by Sir F. Madden, in the *Archæologia*, vol. xxiv. p. 375, pl. xxxii. Its date is probably about 1250. The matrix had been handed down with the muniments of the priory.[1]

MR. G. BONHAM CARTER.

Brass MATRIX of the SEAL, as supposed, of the Benedictine Priories of St. John the Evangelist, founded by King John at Waterford and Cork, and annexed by him to Bath Abbey. In the reign of Edward III. that monastery exchanged their Irish lands for possessions in England; but the two cells of Waterford and Cork continued under the government of Bath.[2] The seal is of pointed-oval form; date fifteenth century. Under shrine-work, in high relief and of ungraceful design, appear two standing figures, St. John the Evangelist, with a chalice and palm branch, and an ecclesiastic vested in the chasuble, holding a crosier, the right hand upraised: he has no mitre. In a compartment beneath is a kneeling figure, probably the prior of the

[1] Impressions of this seal may be obtained from Mr. R. Ready, Lowestoft.

[2] Warner's *History of Bath*, pp. 117, 120.

house. The legend is in black letter, and very obscure: S' dom' s'ci ioh's wat'ford et Cork··· (Sigillum domus sancti Johannis Waterford et Cork.) The last word may read Corkagie or Corkaie. This seal is in the possession of Miss Bailward, Frankley House, Bradford, Wilts.—Also, an impression from a seal, stated to be that of the Earl of Methven, in possession of Mr. W. Leir. It does not appear earlier than the last century. THE LORD TALBOT DE MALAHIDE.

Series of the GOLD COINAGE of Scotland, from the Cabinet known as the Sutherland Collection, formerly the property of James Sutherland, a distinguished Scottish botanist and collector, and now in the possession of the Faculty of Advocates. Notices of the original possessor may be found in Bishop Nicolson's *Scottish Historical Library*, p. 8, and Ruddiman's Preface to Anderson's *Diplomata Scotiæ*. The cabinet was re-arranged, classified, and catalogued, in 1856, by Mr. George Sim of Edinburgh, to whom we are indebted for these particulars. He states that "the collection is very rich in Scottish coins, there being many unique specimens. Many extremely rare and valuable Scottish coins have now for the first time been brought to light, a description of which will be published by Mr. Lindsay in the forthcoming Supplement to his admirable work on Scottish coins." The gold coins exhibited amounted to eighty in number, commencing with the reign of Robert II., and amongst the pieces of greatest rarity may be mentioned the half St. Andrew of James I., also an unpublished lion, probably of the same sovereign, which had been regarded as a coin of James II., of whose coinage there were two St. Andrews, of different types, and two half St. Andrews, all of them of great rarity. An unicorn of James IV., very rare, and a half unicorn, unique; also a quarter rider, and a third of the St. Andrew piece, extremely rare. Of James V. the pattern *ecu*, and a second, with the legend, *Per lignū crucis salvi sumus*, both of them unique coins: the latter was obtained at Mr. Cumming's sale; the pattern ryal, believed to be the only one known;[1] the St. Andrew, and the one-third bonnet-piece, of great rarity. Of Mary, the *ecu*; lion; half lion, with legend, ECCE ANCILLA, extremely rare; the common type of the same; two ryals; two half ryals, and the pattern piece, Francis and Mary, extremely rare. Of James VI. the following are uncommon: the noble, with the head uncovered; lion;

[1] Figured by Lindsay, *Coinage of Scotland*.

two-thirds lion ; one-third lion ; half rider ; and the crown. Besides the gold coinage there were exhibited several valuable gold medals ; one of the Duke of Albany, regent during the minority of James v., an unique piece of great value ; a medal of Henry, Prince of Scotland, son of James vi. ; two Scottish coronation medals of Charles i., by Briot ; the rare medal of the Earl of Traquair, treasurer of Scotland during part of the reign of Charles i., (query, of silver gilt ?) one of Charles ii., struck on occasion of his birth ; touch-pieces of Charles ii. and James ii.

THE FACULTY OF ADVOCATES OF EDINBURGH.

An original Coining Iron or trussel, found in the ruins called King Malcolm's Castle, Dunfermline. The type, here printed from a cast of the die, is that of a great number of coins of Alexander iii., with whose reign (1249-1292) it commenced, and this trussel has been assigned to that period. The legend is rex scotorvm. With the exception of the defaced dies of the reign of Anne, in the Museum of the Scottish Antiquaries, it

Coiner at Work.—From the Capital of a Pillar at St. Georges de Bocherville, Normandy.

is the only known relic of the ancient Scottish mint. In the *Numismatic Chronicle*, vol. vii. p. 18, two dies of the reign of

Edward III. are figured, the lower one, or standard, bearing the head of the sovereign, and formed with a tang or spike to be fixed in a block of wood. Another pair, for coining shillings of James I., about 1604, was found in Yorkshire, and is figured in *Journal Arch. Assoc.*, vol. ii. p. 352. A large number of defaced trussels of the reign of Edward I., II., and III., Henry VII. and Henry VIII., are preserved in the Record Office, Chapter House, Westminster.[1] The mode of coining with the trussel and mallet is curiously illustrated by a sculptured capital at St. Georges de Bocherville, Normandy.[2]

THE SOCIETY OF ANTIQUARIES OF SCOTLAND.

SILVER MEDAL of Clementina, wife of Prince James (James VIII.), struck on occasion of her escape at Innspruck in 1719 (see Stuart Medals, No. 32); silver medal of Prince James, struck 1721 (ibid. No. 37); silver medal of Prince Charles and his brother Henry (ibid. No. 38); also a silver and a copper medal of Prince Charles, dated 1745 (ibid. No. 43). Three touch-pieces of silver, used at the healing by James VIII., Prince Charles, and Prince Henry (ibid. Nos. 21, 22, and 56.)

SIR PATRICK MURRAY THREIPLAND, BART.

SILVER MEDAL of Prince James, struck 1699 (Stuart Medals, No. 11); pattern for a guinea, James VIII., executed by Roettier 1716, and intended for circulation in Scotland, had the invasion of that year proved successful (ibid. No. 29); bronze medal of Clementina, 1719 (ibid. No. 31); bronze medal of Prince James and Clementina, 1720 (ibid. No. 35); bronze medal of Prince James, 1721 (ibid. No. 37); two medals of Prince Charles (ibid. Nos. 47, 49); memorial bronze medal of Charles and Louisa, 1772 (ibid. No. 53); large copper medal of Cardinal York, struck at Rome 1766 (ibid. No. 50). Also two Italian medals, Andreas Doria, reverse a galley; and Ranutius Farnesius, duke of Placentia and Parma, reverse an equestrian statue. Bronze medals, by Dassier, of Philip Stanhope, Robert Walpole, John Carteret, and William Pulteney.

THE EARL STANHOPE, PRES. S.A.

[1] They are of the York and Durham mints, and are described by Sir F. Palgrave, Introd. *to Kalendars of the Exchequer*, vol. i. p. cxiv.

[2] See woodcut on last page. A fuller account may be found in the *Proceedings Soc. Antiqu. Scot.*, vol. ii. p. 52.

SILVER MEDAL, struck from the original dies existing at Paris, prepared on occasion of the marriage of the Dauphin with Mary Stuart. (See portraits and relics of Queen Mary, hereafter). Oval gold medallion of Charles I., and a medal of gilt bronze of the same sovereign. Bronze medal of Pope Gregory XIII., commemorative of the massacre of St. Bartholomew.

MR. WILLIAM STIRLING OF KEIR, M.P.

Bronze medal of Sigismund Pandulfus Malatesta, Lord of Rimini; reverse, CASTELLUM SISMVNDVM ARIMINENSE · M · CCCC · XLVI. Silver gilt medal, by Heinrich Reitz of Leipsic, minted by direction of John Frederic, the magnanimous, Elector of Saxony. On one side is represented the Temptation of Adam and Eve, on the other the Crucifixion. At the foot of the cross is a monogram, formed of the initials H. R., with the date 1536. The arms of the Elector of Saxony, and those of the Electorate, are introduced, with an inscription, *Joannes Fredericus Elector dux Saxonie fieri fecit.*[1]

SIR WALTER TREVELYAN, BART.

Bronze medallion of JULIANO DI MEDICI, by Pollajuolo.

MR. JAMES GIBSON CRAIG, F.S.A. SCOT.

SERIES OF MEDALS OF THE STUART FAMILY,

IN THE COLLECTION OF MR. EDWARD HAWKINS, F.R.S., F.S.A.

1. Bust of James II. *r.* laureate, hair long, armour—*Leg.* IACOB · II · REX · M · BR ·

Rev. Crown in a boat, in a rough sea. *Leg.* FATO—By fate. *Ex.* 1696.

$1\frac{1}{16}$ au.

Emblematical of the fortunes of James II., who was tossed about in a sea of adversity.

2. Bust of Prince James, *l.* hair long, armour, with sun on the breast, mantle. *Leg.* IACOBVS · WALLIÆ PRINCEPS · underneath, N.R. the initials of N. Roettier.

[1] See the description of this fine medal, *Proceedings of the Society of Antiquaries of London*, vol. ii. p. 124, and a notice by Mr. Franks of other productions, by Reitz, *Archæol. Journal*, vol. viii. p. 317.

Rev. Ship in distress, striving against adverse winds, the stern decorated with the sun ; the flag bears the cross of St. George. *Leg.* 1697. IACTATVR · NON · MERGITVR · VNDIS—Tossed, not sunk in the waves.

1¾ ar. æ.

This was struck at the time of the Treaty of Ryswick, where James II. in vain attempted to have himself represented and his cause advocated. The fortunes of James and his son, whose legitimacy is asserted by his title of Prince of Wales, are symbolized by a ship distressed but not destroyed.

3. Bust of Prince James, *l.* hair long, no drapery. *Leg.* IAC : WALLIÆ PRINCEPS. N. R.

Rev. Sun partially eclipsed. *Leg.* CLARIOR · E · TENEBRIS—Brighter from the obscurity. *Ex.* 1697.

1 æ.

The peace of Ryswick, confirming the exclusion from the throne of England, eclipsed their brilliancy, but made their equanimity and patience to shine the brighter.

4. Bust of Prince James, same as No. 3.

Rev. A mine exploding in a bastion. *Leg.* QVO · COMPRESSA · MAGIS—By so much the more as it is compressed. *Ex.* 1697.

1 æ.

A mine may be said to explode with a violence proportioned to the resistance by which it is compressed. The Treaty of Ryswick pressed with unusual weight upon the fortunes of the Stuarts ; the medal seems to expect that they would overcome the resistance which oppressed them.

5. Bust of Prince James, same as No. 3.

Rev. Sun rising upon a calm sea. *Leg.* OMNIA FACIT IPSE SERENA —He makes all things serene. *Ex.* 1697.

1 æ.

Storms generally abate towards the morning, the sun is therefore said to make everything serene and calm by its reappearance. It was hoped that the entrance of the young prince upon the world would soothe the storms which had disturbed the reign of his father.

ASHMOLEAN OXFORD MUSEUM

6. Bust of Prince James, same as No. 3.

Rev. Dove with olive-branch flying over a tranquil sea. *Leg.* MANSVRÆ · NVNTIA · PACIS—Messenger of permanent peace. *Ex.* 1697.

1 æ.

The applicability of this device to the fortunes of the Stuarts at this time is not apparent. It may have been struck in hope, before it was known that the conditions of the Treaty of Ryswick bore no assurance or hope of peace to them.

7. Busts of Prince James and his sister, the Princess Louisa, facing; in separate oval compartments, within a circle, the field of which is decorated with scroll-work. The Prince, *r.* hair drawn back upon the forehead, long behind, armour, mantle brooched on shoulder. The Princess, *l.* hair filleted, lovelock hanging down behind, mantle brooched in front.

2 ar.

This is a thin plate of silver, technically called a shell, and has evidently been intended for the top of a box.

8. Bust of Prince James, *r.* hair long, neck bare.

$\frac{5}{8}$ by $\frac{1}{2}$ au.

A thin shell of gold, evidently intended to be inserted in a ring or locket; it is copied from the same portrait as No. 7.

9. Bust of James II., *r.* laureate, hair long, no drapery. *Leg.* IACOBVS II · D · G · M · B · F · ET H · REX. 1699. N.R.

Rev. Bust of Prince James, *l.* hair long, mantle fastened on shoulder. *Leg.* IAC · WALLIÆ · PRINCEPS ·

$1\frac{7}{16}$ ar.

This and others somewhat similar, struck about this time, were probably intended as memorials of his family, given by the King to his adherents, who visited him in his retirement. The portrait of the Prince is very frequently represented upon the medals of this period with the view of continually reasserting his legitimacy.

10. Bust of James II., *r.* laureate, hair long, armour. *Leg.* IACOBVS : II : D : G : M : B : R. N.R.

Rev. Bust of Prince James, *l.* hair long, tied behind, armour. *Leg.* IAC · WALLIÆ PRINCEPS. N.R.

$1\frac{1}{16}$ ar.

This medal is without date, but its similarity to No. 9 leaves little doubt of its having been struck about the same time.

11. Bust of Prince James, *l.* hair long, tied behind, armour. *Leg.* IAC : WALLIÆ · PRINCEPS. N.R.

Rev. Sun, rising over a tranquil sea, disperses clouds and demons. *Leg.* SOLA · LVCE · FVGAT—He disperses them by his light alone. *Ex.* 1699.

$1\frac{1}{16}$ ar.

A complimentary medal, ascribing to the young Prince the power of dispersing, merely by his appearance, the clouds and noxious vapours which obscured and tainted the atmosphere of his royal house.

12. Bust of Prince James, similar to No. 11, not from same die. *Rev.* Cornucopiæ. *Leg.* PAX · VOBIS—Peace be with you. *Ex.* 1699.

$1\frac{1}{16}$ ar.

An expression of good wishes to the friends to whom the Prince presented this small medal. It was all he had to bestow.

13. Bust of Prince James, *l.* hair long, no drapery. *Leg.* IAC · III · D · G · MAG · BRIT · REX. N. R.

Rev. Sun dispersing clouds. *Leg.* VIRTUS · MOX · NUBILA · PELLET —Virtue will presently dispel the clouds. *Ex.* 1704.

$1\frac{1}{16}$ ar.

As this medal was struck in France, and as the Prince was under the immediate protection of Louis XIV., whose favourite emblem was the sun, this monarch may be here typified as dispelling the clouds which obscured the prospect of the Prince; or the Prince himself may be typified dispersing the clouds.

14. Bust of Prince James, *r.* laureate, hair long, armour, mantle tied on shoulder. *Leg.* IACOBVS · III · DEI GRATIA ·

Rev. Arms in a plain oval shield, crowned.—1. England. 2. Scotland. 3. France. 4. Ireland. *Leg.* MAG · BRI · FRAN · ET · HIB · REX · 1709.

$1\frac{5}{8}$ ar.

This is a pattern for a crown piece, intended to have been issued had the invasion of 1708 proved successful. It was executed by Roettier.

15. Bust of Prince James, *l.* laureate, hair long, no drapery. *Leg.* CUIUS EST—Whose *image* is this? N. R.

Rev. Map of Britain, marked BRIT · L · SCOT · E · HIB · D—that is, the three kingdoms, with the initials of their respective capitals. *Leg.* REDDITE—Restore.

$1\frac{3}{16}$ æ.

This medal is addressed especially to the adherents of the House of Stuart, calling upon them to restore to him, whose image is here represented, the kingdom which belongs to him. Struck probably about the year 1709.

16. Bust of Prince James, *r.* laureate, hair long, mantle tied in a knot on the shoulder. *Leg.* CVIVS EST—Whose *image* is this? N. R.

Rev. Map of Britain, marked as on No. 15. *Leg.* REDDITE—Restore.

$1\frac{1}{2}$ ar. æ.

Struck with the same object as the preceding, No. 15.

17. Bust of Prince James, *l.* hair long, armour, mantle brooched on shoulder. *Leg.* CVIVS EST—Whose *image* is this? N. R.

Rev. Map of Britain, marked ANGLIA L · SCOT · E · HIB · D. *Leg.* REDDITE IGITVR—Restore therefore.

2 ar.

Struck with the same object as the two preceding.

18. Bust of Prince James, *l.* same as No. 71.

Rev. Inscription, THVLE

HIC VIR HIC EST TIBI QVEM PROMITTI SAEPIVS AVDIS.
IACOBVS CAESAR, DIVI GENVS AVREA RVRSVS,
SECVLA QVI REDDET SCOTIS.

Thule! This, this is the man whom you have frequently heard promised to you, King James, of origin divine, who shall again restore the golden age to Scotland.

2. Pewter.

This inscription is modified from the *Æneid*, vi. 792.

19. Bust of Prince James, *l.* very similar to that of No. 15. *Leg.* DOMINUM COGNOSCITE VESTRUM—Acknowledge your Lord. N. R.

Rev. Sheep feeding, &c., COGNOSCUNT ME MEÆ—My own know me. *Ex.* 1710.

$1\frac{3}{16}$ ar.

About this time the doctrine of passive obedience and indefeasible hereditary right was obtrusively advocated, and the Whigs were not now disposed to dispute the legitimacy of the Prince, though they justified his rejection from the throne. This medal was issued to keep the Stuart cause alive in the eyes of the people.

20. Bust of Prince James, *l.* from the same punch as No. 15. *Leg.* IACOBVS III · D · G · M · B · F · ET · H · REX ·

Rev. From same die as No. 19.

$1\frac{3}{16}$ ar.

The obverse seems to have been intended for a coin, as the initials of the artist do not appear, but it was probably never used as such. Both dies were found in possession of the representatives of the Roettier family, and were purchased by Mr. Matthew Young, who struck some pieces from them, though they were not originally intended to have been used together.

21. Ship in full sail before the wind. *Leg.* IAC · 3 · D · G · M · B · F · ET · H · REX ·

Rev. St. Michael and the Dragon. *Leg.* SOLI · DEO GLORIA —Glory to God alone.

$\frac{3}{4}$ ar.

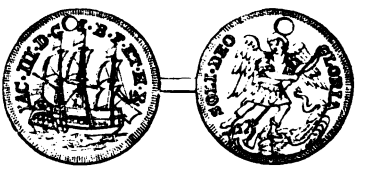
The type of this piece is the same as that of the coin, called an angel, which was the piece of gold usually hung round the neck of persons by the sovereign when they were "*touched*," for their recovery from the scrofula; whence this complaint came to be called the King's Evil. When the angel ceased to circulate as a coin, pieces of similar design were struck for distribution by the King when he operated upon patients, and were called Touch-pieces. All the monarchs of the Stuart race, including Queen Anne, performed this *healing* ceremony.

This piece appears to be the work of Roettier, and to have been struck soon after the death of James II.

22. Ship sailing in a turbulent sea, wind adverse. *Leg.* IAC · III · D · G · M · B · F · ET · H · R ·

Rev. St. Michael and Dragon. *Leg.* SOLI DEO GLORIA.

$1\frac{3}{16}$ au. ar.



This piece is of better workmanship and higher relief than the preceding, No. 20, and appears to have been executed in Rome some years later, when the Stuart family were settled in that city, and their prospects were even less hopeful than they had been.

23. Bust of Prince James, *l.* hair long, armour, mantle brooched on shoulder. Similar to No. 17. *Leg.* IACOBVS III · D · G · M · B · F · ET · H · REX. N. R.

Rev. Bust of Princess Louisa, *l.* hair very high, tied behind, lovelocks, mantle fastened on shoulder by diamond brooch. *Leg.* PRINCEPS · LVD · SER · M · B · REGIS · SOROR · 1712. N. R.

$2\frac{1}{16}$ ar. æ.

This seems to have been struck merely as a family memorial, to be distributed amongst friends and partisans.

24. Busts of Prince James and Princess Louisa, same as the preceding, No. 23.

$2\frac{1}{16}$ æ. gilt.

This is cast and gilt, a copy from the preceding. The original being rare, this piece was executed in England for the gratification of persons who were attached to the Stuart family. The two following were made with the same view.

25. Busts of James II. and his Queen, *r.* He, laureate, hair long, armour, mantle. She wears a mantle. No legend.

Rev. Bust of Prince James, same as No. 22.

$2\frac{1}{16}$ æ. gilt.

26. Bust of Queen Anne, *l.* laureate, hair bound with pearls, love-lock, gown decorated with pearls and brooch, mantle. *Leg.* ANNA AVGVSTA, copied from a medal by Croker.

Rev. Bust of Prince James, same as No. 16.

$2\frac{1}{16}$ æ. gilt.

These three medals, Nos. 24, 25, 26, are all copper, gilt, cast, and chased, and were executed for the gratification of the adherents of the Stuart family, representing portraits of James II. and his Queen, Prince James, or, as they would say, James III. and his sister Louisa, and Queen Anne, *i.e.*, in their estimation, the sovereign *de jure* and *de facto*.

27. Bust of Prince James, *l.* laureate, similar to No. 19. *Leg.* IACOBVS · III · D · G · M · B · F · ET H · REX. N.R.

Rev. Bust of Princess Louisa, *l.* from same portrait as No. 23, but without any drapery. *Leg.* PRINCEPS · LVD · SER · MAG . BRI · REGIS · SOROR. N.R.

$1\frac{3}{16}$ ar.

Issued with the same view as No. 23.

28. Bust of Prince James, *r.* same as No. 14. *Leg.* IACOBVS VIII · DEI · GRATIA ·

Rev. Arms in a plain square shield crowned. 1 and 4, Scotland; 2, France and England quarterly; 3, Ireland. *Leg.* SCOT · ANGL · FRAN · ET HIB · REX · 1716.

$1\frac{5}{8}$ ar.

This was a pattern for a crown-piece, intended for circulation in Scotland, had the invasion of 1716 been successful. The dies were engraved by Roettier, and remained in the possession of his family till they were purchased by Mr. Matthew Young, who struck a few pieces for the gratification of collectors. No contemporaneous specimens are known.

29. Bust of Prince James, *r.* hair long, armour, mantle tied on shoulder. *Leg.* IACOBVS · VIII · DEI · GRATIA ·

Rev. Arms in four shields crowned, placed crosswise; 1, Scot-

land; 2, England; 3, France; 4, Ireland. In each angle, a sceptre; in the centre, a thistle. *Leg.* SCO · AN · FRA · ET HIB · REX · 1716.

$1\frac{1}{16}$ ar.

Pattern for a guinea, executed by Roettier. The dies followed the fate of those of No. 28.

30. Bust of Prince James, *l.* laureate, hair long, armour, mantle brooched on shoulder. *Leg.* IACOBVS TERTIVS.

Rev. Arms same as No. 29, the thistle in the centre being omitted.

$1\frac{1}{16}$ ar.

The portrait upon this piece is taken from those upon No. 3, *et seq.*, and it is doubtful whether it was ever intended to be used with its present reverse. The dies were preserved with those of No. 28 and 29. It has now the appearance of a pattern for a guinea.

31. Bust of Prince James, *r.* laureate, hair long, armour, mantle tied on shoulder. *Leg.* NIHIL EFFICIENS—Not accomplishing anything.

Rev. Map of Britain, marked, SCOTIA; above, 1708. M. MAR.: below, 1716. M. FEBR. BRITANNIA. HIBERNIA. Ships round the coasts. *Leg.* BIS VENIT VIDIT NON VICIT FLENSQVE RECESSIT—Twice he came, saw, conquered not, and retired in tears.

$1\frac{5}{16}$ ar.

This medal was struck in ridicule of the Prince's two ineffectual attempts to place himself upon the throne of Britain, in March 1708, and February 1716.

32. Bust of Clementina Sobieski, *l.* hair decorated with beads and tiara, pearl necklace, robe trimmed with jewelry, ermine mantle. *Leg.* CLEMENTINA · M · BRITAN · FR · ET · HIB · REGINA. OTTO HAMERANI · F.

Rev. Clementina seated in a car drawn by two horses, at speed; distant city and setting sun. *Leg.* FORTVNAM CAVSAMQVE SEQVOR—I follow his fortune and cause. *Ex.* DECEPTIS CVSTODIBVS · MDCCXIX—Having deceived my guards. 1719.

2 ar.

Struck in commemoration of the escape of Clementina Sobieski from the guards who had been placed over her at Innspruck by the

Emperor of Germany, to prevent her marriage with the Prince James. The legend is in conformity with the reply of her father respecting her escape, that, as she had been engaged to the Prince, she was bound to follow his fortune.

33. Busts of Prince James and his wife Clementina, *r.* He has his hair long, armour, mantle and ribbon. She has her hair decorated with pearls and tiara. *Leg.* IACOB · III · R · CLEMENTINA R ·— HAMERAN ·

Rev. Hercules, leaning upon his club, takes the hand of a female, who holds a sprig in her hand, and whose robe is held by an infant Mercury. *Leg.* REGIVM CONNVBIVM · Royal nuptials. *Ex.* KAL · SEPTEMBR · MDCCXIX · 1 Sept. 1719.

1⅝ ar. æ.

Upon this medal, commemorating the Prince's marriage, he is represented as Hercules in repose, in allusion to the dangers he had encountered. The Princess holds a flower in token of affection, and Cupid holds a caduceus, which had the power of inducing sleep; alluding to love having escaped the vigilance of the guards placed over the Princess.

34. Bust of Prince Charles, *r.* hair long, scale armour, decorated on the breast with a gorgon's head, mantle. *Leg.* IACOBVS · III · D · G · M · B · F · ET · H · REX ·

Rev. Bust of Clementina, *l.* hair twisted, curled, and bound by pearls, gown bordered by a chain and drop of pearls, mantle. *Leg.* CLEMENTINA · MAGNAE BRITANNIAE ET · C · REG · OTTO HAMERANI ·

1⅞ ar. æ.

Struck probably about the time of the Prince's marriage. As the affairs of the Stuart family were frequently involved in mystery, many persons believed that the letters ET · C had some mysterious meaning, while assuredly they stand for nothing more than *et cætera.*

35. Busts of Prince James and Clementina, same as No. 33.

Rev. Female holds an infant in her left arm, which rests upon a column, and points to a globe whereon appear ING · SC · IRL. *Leg.* PROVIDENTIA OBSTETRIX—Providence my help in childbirth. *Ex.*

CAROLO PRINC VALLIÆ NAT DIE VLTIMA A. MDCCXX—Charles Prince of Wales born the last day of the year 1720.

1⅝ ar. æ.

The column indicates the fortitude of Clementina under the difficulties of her escape from her guards, and under the danger of childbirth. The child's attention is directed to the globe on which are represented the kingdoms which it would be his future object to attain.

36. Busts of Prince James and Clementina, *r.* He, laureate, hair long, armour, mantle in knot on shoulder. She has a mantle brooched on breast. *Leg.* IAC · III · ET CLEM · D · G · MAG · BRIT · REG ·

Rev. Female holding an infant upon her right arm. *Leg.* SPES BRITANNIÆ—The Hope of Britain. *Ex.* CAR · WALL · PR · NATVS DIE VLT · A · 1720—Charles Prince of Wales born the last day of the year 1720.

1¾ æ.

This medal is in very low relief, and probably the work of Roettier. The device has not anything peculiarly characteristic of the Stuart family.

37. Bust of Prince James, *r.* hair long, armour decorated with a meridian sun, mantle tied in a knot on the shoulder. *Leg.* VNICA SALVS—The only security.

Rev. The Hanoverian horse trampling upon the British lion and unicorn. Britannia seated lamenting her fate. London in the distance. Fugitives carrying off their goods. *Leg.* QVID GRAVIVS CAPTA—What more grievous than captivity. *Ex.* MDCCXXI.

2 ar. æ.

In the year 1721, great endeavours were made to rouse the adherents of the Stuart family into action; and this medal was issued to excite their indignation. The Prince's portrait is unaccompanied by his expressed titles, but he is mysteriously pointed out as the only security of the country; while the patriotism of his friends is provoked by the intimation that the Hanoverians, or intruders, are trampling upon the only legitimate supporters of the Crown.

38. Bust of Prince Charles, *r.* armour decorated on the shoulder

with straps and lion's head, mantle lined with ermine. Star before the face. *Leg.* MICAT INTER OMNES—He shines in the midst of all.

Rev. Bust of Prince Henry, *l.* hair tied behind, figured breastplate, ribbon. *Leg.* ALTER AB ILLO—Another from him.

Edge, DIE XXXI · DECEMBR · MDCCXX · EXTVLIT · OS · SACRVM · COELO · (*Æneid*, viii. 591)—31st day of December 1720, he displayed his sacred countenance from heaven.

1⅝ au. æ.

Of the two princes here represented one is Prince Charles, afterwards called the Young Pretender, the Chevalier St. George, and Charles III. The star before his face intimates his claim to royalty, after the manner of the Romans. The inscription on the edge records his birth, and intimates that, like the morning star, he

" Dispels the darkness, and the day renews;"

that his birth would dissipate the gloom which involved the fortunes of his family, and renew the hopes of his dejected adherents. The other is Prince Henry, afterwards Cardinal of York and Henry IX.

39. Bust of Prince Charles, *r.* hair tied behind, armour, ermine mantle, ribbon; Roman wolf and twins on the stump of the arm. *Leg.* HVNC SALTEM EVERSO IVVENEM (succurrere sæclo ne prohibete), Virgil, *Georg.* i. 500—May this youth at least be permitted to support a fallen age.

Rev. Bust of Prince Henry, *r.* hair tied behind, armour, mantle, ribbon. *Leg.* TRIPLICIS SPES TERTIA GENTIS—The third hope of a triple nation.

1¾ æ.

The portraits of the same princes appear upon this medal as upon the preceding, No. 38. Upon both Prince Henry appears in armour, the Church not being yet his destined profession. His father was the first hope of the triple empire of England, Scotland, and Ireland; his elder brother, the second; himself the third. The legend of the obverse is an attempt to cheer the adherents of the family with the hope that this Prince at least may not be prevented from succouring the fallen family.

40. Bust of Pope Benedict XIV., *r.* in cap and pontifical robes. *Leg.* BENED · XIV · PONT · M · A : III—Benedict XIV. Pope, his third year.

Rev. Monument. *Leg.* MEMORIÆ · M · CLEM · M · BRIT · REGINÆ—To the memory of Maria Clementina, Queen of Great Britain.

$1\frac{1}{8}$ ar. æ.

Maria Clementina, grand-daughter of John Sobieski, king of Poland, and wife of Prince James, died at Rome, January 18, 1735. She was highly esteemed by Pope Clement XII., who ordered her remains to be interred with the same honours which had been paid to Christina, Queen of Sweden. His successor, Benedict XIV., ordered this medal to be struck to record the monument which his predecessor had erected to her memory.

41. St. Andrew and his Cross. *Leg.* FEAR GOD AND HONOUR THE KING.

Rev. Two guns across, a pouch suspended between them; below, two infants, with apparently a tunnel-net at the mouth of which a spaniel is springing two birds; at one side a covey of partridges rising before a setter; at the other, two persons, under whose feet lie a crown and mitre reversed, a sword and sceptre broken. *Leg.* HAVE AT THEM.

$1\frac{3}{8}$ and $1\frac{3}{16}$ au.

This is composed of two thin pieces of gold, and was probably attached to some document as a seal. It is Scottish, refers to politics and sporting, and appears to have been executed about the year 1745. Can it have any reference to the meetings occasionally held by the Jacobites under the pretext of sporting?

42. Prince Charles in Highland garb, decorated with ribbon and star. At some distance, a person leaning on a shield. *Leg.* CAROLUS PRINCEPS.

Rev. Fame flying, bears a crown, and a trumpet, whence issues a label, SUUM CUIQUE—To each his own. Below appears a distant city.

$1\frac{3}{8}$ æ.

This poorly executed medal must have been struck about 1745, when the Prince placed himself at the head of his adherents in Scotland. "He makes himself popular: he is dressed in a Highland

garb of fine silk tartan, and velvet breeches, and a blue velvet bonnet, with gold lace round it, and a large jewel and St. Andrew appended. He wears also a green ribband." (Letter from a gentleman at Dundee to his friend at Newcastle, September 13, 1745; *Chester Miscellany*, 1750, p. 23.) The reverse intimates that the crown is his own, and accords with a popular song of the day—

"Our king shall hae his ain again;
And Charlie is the man."

43. Bust of Prince Charles, *r.* hair short, neck bare. *Leg.* CAROLUS WALLIÆ PRINCEPS. 1745.

Rev. Britannia resting upon her spear and shield, stands near a globe, on the sea-shore, watching the approach of a fleet. *Leg.* AMOR ET SPES—Love and Hope. *Ex.* BRITANNIA.

$1\frac{5}{8}$ ar. æ.

This medal was probably executed by a French artist, when Prince Charles was preparing for his meditated invasion. He communicated to his friends in Scotland the plan of his proceedings, the place of his intended landing, and the private signal by which his approach would be notified. His friends are here represented by Britannia looking out with love and hope for the appointed signal.

44. Exactly similar in type, etc., to the preceding, No. 43, but of smaller size and lower relief. That generally occurs of copper, this of silver.

$1\frac{3}{16}$ ar.

45. Bust of Prince Charles, from the same original portrait as Nos. 43 and 44.

No *Rev.*

$\frac{1}{16} \times \frac{3}{8}$ au.

This was evidently intended to be set in a ring or brooch, to be worn secretly about the person, when it would not have been convenient to exhibit any mark of affection to the Stuart cause.

46. Prince Charles, or a Highlander, his sword drawn, his shield inscribed, QUIS CONTENDAT MECUM—Who contends with me? *Leg.* on a band, NULLUM NON MOVEBO LAPIDEM UT ILLUD ADIPISCAR—

I will leave no stone unturned that I may acquire that object. 1749.

Rev. British rose. *Leg.* MEA RES AGITVR—My affairs are at issue. Hor. *Ep.* i. 84.

1¼ æ.

This medal shows the resolution of Prince Charles to acquire the Crown of England by every means in his power. The rose upon the reverse is the white rose or cockade which was the badge of the young Prince, and emblem of his cause, which was now at issue. The following lines of a popular Jacobite song illustrate the medal:—

" He wears a broad sword by his side,
And weel he kens to draw that;
The target, and the Highland plaid,
The shoulder belt, and a' that.
A bonnet bound with ribbons blue,
The white cockade, and a' that;
The tartan hose and philabeg,
Which makes us blythe, for a' that."

47. Bust of Prince Charles, *r.* from the same original as Nos. 43, 44, 45.

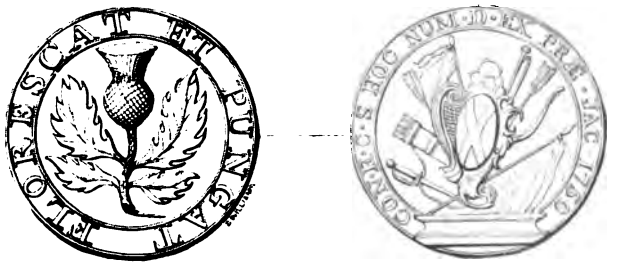
Rev. A leafless and hollow oak, from the root of which springs up a flourishing young tree. *Leg.* REVIRESCIT—It flourishes again. *Ex.* 1750.

1⅜ au. ar. æ.

The dies of this medal were probably executed and certainly struck by J. Pingo. There appear, by existing accounts, to have been struck, 6 gold, 102 silver, 283 copper. They were published by subscription, and charged at one guinea for the copper, and the value of the metal, in addition to the guinea for those struck in gold and silver. The engraving of the dies cost £88, 16s. The striking of silver and copper medals, ninepence each; gold, one shilling each. The medal was called the Oak Medal. That this medal was got up by subscription, is of itself an evidence that there was at this time considerable excitement amongst the Jacobites, who held occasional meetings, upon some pretext or other, at the Crown and Anchor Tavern in the Strand.

48. Trophy of arms, a shield in the centre, bearing the cross of

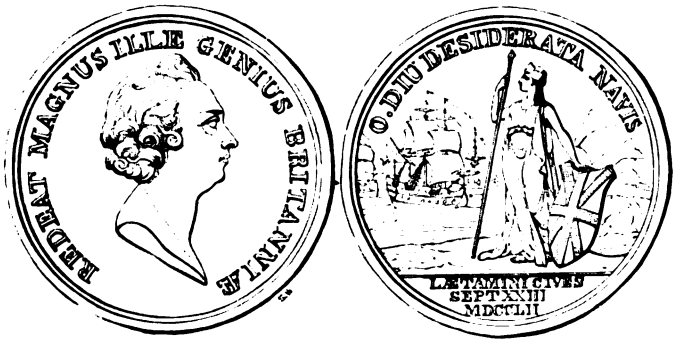
St. Andrew. *Leg.* CON · R · C · S · HOC NUM · D · EX PRÆ · JAC · 1750. *Rev.* Thistle. *Leg.* FLORESCAT ET PUNGAT—May it flourish and prick.



1⅜ ar.

Of this medal, and of the legend of the obverse, I am unable to give or to obtain any explanation. I once sought information from Sir Walter Scott, when I met him at breakfast at Somerset House, but he evaded my inquiry, by declaring it to be unsafe to talk about such a subject so near Temple Bar.

49. Bust of Prince Charles, copied from the same original authority as Nos. 43, 44, 45, 47. *Leg.* REDEAT MAGNVS ILLE GENIUS BRITANNIÆ—May he, the great genius of Britain, return.



Rev. Britannia, resting upon her spear and shield, stands near a globe, on the sea-shore, and hails the near approach of a fleet. *Leg.* O · DIU DESIDERATA NAVIS—O long hoped for ship. *Ex.*

LÆTAMINI CIVES SEPT · XXIII MDCCLII—Rejoice citizens. 23 Sept. 1752.

$1\frac{3}{4}$ ar.

This medal, in every respect except the legends, is copied from No. 43, but is not executed by the same artist. That expressed the general hope and good wishes of the Jacobites; this seems to intimate that those hopes had become accomplished on the very day specified. But the event, so specifically alluded to, I have been quite unable to discover. It might be supposed that the Prince had visited Britain on that day, but no evidence of any such occurrence is known to exist.

For the loan of these woodcuts, we are indebted to Mr. J. Y. Akerman, Secretary to the Society of Antiquaries of London.

50. Bust of Prince Henry, Cardinal York, *r.* cap, cardinal's habit, cross at breast. *Leg.* HENRICVS · M · D · EP · TVSC · CARD · DVX · EBOR · S · R · E · V · CANC—Henry, by the mercy of God, Bishop of Frascati, Cardinal, Duke of York, Vice-Chancellor of the Holy Roman Church. FILIPPO CROPANESE. F.

Rev. Religion holding the Bible and Cross; at her feet the British lion, crown, and cardinal's hat. St. Peter's in the distance. *Leg.* NON DESIDERIIS HOMINVM SED VOLVNTATE DEI—Not of the desire of men, but by the will of God. (John i. 13.) *Ex.* AN · MDCCLXVI ·

3 ar. æ.

Struck at Rome, for presentation by the Cardinal to his friends.

51. Armorial shield of Britain, with a crescent for second son. Above, royal coronet and cardinal's hat.

Rev. Leg. HENRICVS · CARDINALIS DVX · EBOR · S · R · E · VICECAN · CELLARIVS SEDE VACAN · 1769.

$1\frac{1}{8}$ ar.

Clem. XIII. ob. 1769. Clem. XIV. ob. 1774.

After the death of a Pope, while the see is still vacant, the chamberlain generally strikes money, bearing his own armorial shield on one side, and the holy dove on the other. When Clement XIII. died in 1769, it seems probable that Prince Henry, though as Vice-Chancellor he had not any authority to strike money, had authority to give out these medalets as passports, without which no one had

permission to enter certain parts of the Papal palace during the sitting of the Conclave for the election of a new Pope.

52. Similar to the preceding, No. 51. The obverse is from the same die; the reverse varies in having the date 1774 instead of 1769, and a star over the inscription.

This was struck after the death of Clement XIV., in 1774, for the same purposes as the preceding.

53. Bust of Prince Charles, *l.* hair long, tied behind, breastplate, mantle fastened on shoulder. *Leg.* CAROLVS . III . N . 1720. M · B · F · ET H · REX · 1766.

Rev. Bust of Princess Louisa, *l.* hair tied up behind, tiers of curls at the side, gown fastened, on shoulder, by a pearl brooch and drop. *Leg.* LVDOVICA M · B · F · ET H · REGINA · 1772.

$1\frac{1}{4}$ æ.

This is merely a memorial medal, recording on the obverse the date of the Prince's birth and that of his assuming the title of King of England, after the death of his father. The date upon the reverse is that of the Princess's marriage, when she would claim the royal title, as assumed by her husband.

54. Bust of Princess Louisa, *l.* hair dressed in the same style as the preceding, slight drapery over the shoulder. No *leg.* or inscription.

No *rev.*

$1\frac{1}{4} \times 1\frac{1}{8}$ ar.

This portrait of the wife of Prince Charles is cast, and very well chased; and was probably executed about the time of her marriage, 1772.

55. Bust of Prince Henry, *r.* similar in design to No. 50.

Leg. HEN · IX · MAG · BRIT · FR · ET · HIB · REX · FID · DEF · CARD · EP · TVSC · Henry 9, &c. Cardinal Bishop of Frascati. G · HAM · F · struck by Gioachimo Hamerani.

Rev. Religion, &c., similar to No. 50, but differently composed. *Leg.* NON DESIDERIIS HOMINVM SED VOLVNTATE DEI. *Ex.* AN. MDCCLXXXVIII.

2 æ.

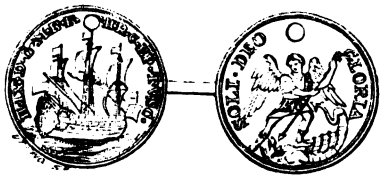
This medal is in lower relief than that of No. 50, and less well executed. It was struck when, by the death of his elder brother, Charles Edward, in 1788, the Cardinal deemed it right to assume the titles of King of England.

56. Ship sailing in a turbulent sea, wind adverse. *Leg.* H · IX · D · G · M · B · F · ET H · R · C · EP · TVSC ·

Rev. St. Michael and dragon. SOLI · DEO · GLORIA ·

$\frac{7}{8}$ ar.

There are two varieties of this small and rare piece. It appears from these pieces that the Cardinal York, when he assumed the regal titles, also assumed the practice of touching for the King's Evil. All the specimens known are pierced with a hole, by which they were suspended round the neck of the patient. See Nos. 21, 22.[1]



CARVINGS IN IVORY, &c., ENAMELS, GOLDSMITHS' WORK, AND JEWELLERY. (SEE ALSO STUART RELICS.)

Series of carvings in IVORY, Antique, Early Christian, and Mediæval, the principal portion having formerly been in the collection of Gabriel Fejérváry, of which a catalogue has been privately printed by the present possessor, accompanied by an essay on antique ivories, by Francis Pulsky.—1. Ivory scarabæus, with eight horizontal lines of hieroglyphics. 2. Ornament bearing a royal cartouche. Both of these Egyptian examples are from the Sams Collection. 3. Fragment representing the Emperor Marcus Aurelius sacrificing; possibly to be referred to the purification of Rome by the emperor, when threatened

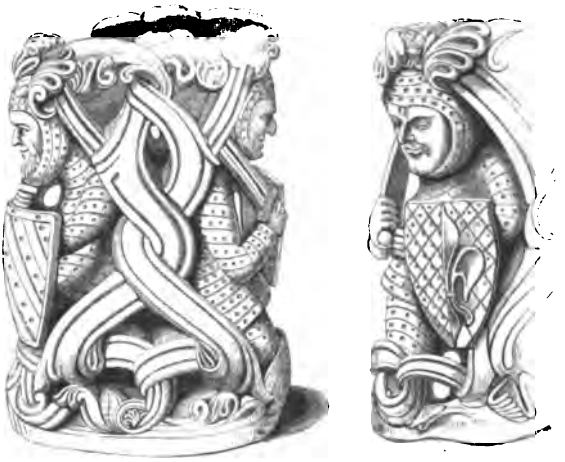
[1] The series of touch-pieces struck for distribution at the healings has been described and figured from originals in Mr. Hawkins' Collection, in the *Archæol. Journal*, vol. x. p. 197, where the subject of the cure of scrofulous diseases, attributed to the royal touch, has been fully discussed by Mr. E. Law Hussey.

by pestilence, A.D. 167. 4. Mythological diptych of Æsculapius and Hygeia, formerly in the Gaddi collection, and published by Gori and other writers on diptychs. Date, probably the second century. It is figured also in the *Transactions of the Historic Society of Lancashire*, vol. ix. p. 251, and in the *Hand-Book of the Arts of the Middle Ages*, translated from Labarte, p. 425. 5. Portion of a box; the work had been inlaid with colour, possibly mastic: it represents a figure carrying a hare, and is supposed to represent the genius of winter. Attributed to the age of Constantine. 6. Imperial diptych, representing the baiting of a stag in the circus; attributed to the times of Philip the Arab, A.D. 248. 7. Diptych of the Consul Clementinus, A.D. 513; figured in Labarte (*ut supra*), p. 12. 8. Palimpsest diptych of the Consul Magnus, A.D. 519, carved in bone; altered in later times, and inscribed with the name of a Bishop, Baldricus, in the eleventh or twelfth century. 9. The Crucifixion and Resurrection, a panel from a book cover; date prior to the eighth century. 10. The Ascension, panel from a book cover; eighth century. 11. The Nativity and the Crucifixion; Byzantine art, tenth century. 12. Portion of a diptych, with Christian types and antitypes, subjects from the Old and New Testament. 13. The woman taken in adultery; German art of the tenth century. 14. St. John the Baptist; Byzantine art of the thirteenth century. 15. Mirror case, the assault of the Castle of Love; it is figured in the *Art Treasures*, by Mr. Waring; date, about 1300. 16. Ivory comb, found at Ickleton Nunnery, Cambridgeshire; it represents a friar preaching, and damsels with their gallants coming to drink at a fountain; date, fourteenth century; figured in the *Archæologia*, vol. xv. pl. xli. 17. A tusk or oliphant, elaborately sculptured with hunting scenes, probably of the work of Goa, during its occupation by the Portuguese in the sixteenth century. Among the ornaments occurs one, found likewise on other works of this class; in form it resembles an escutcheon reversed, upon which is an eagle displayed, within a bordure charged with six quatrefoils.

MR. JOSEPH MAYER, F.S.A., LIVERPOOL.

SCULPTURED HORN, supposed to have been a tenure-horn, formerly in the collection of the late Dr. S. Hibbert Ware. Length, 2 feet 4 inches. It is elaborately sculptured with intertwining branched

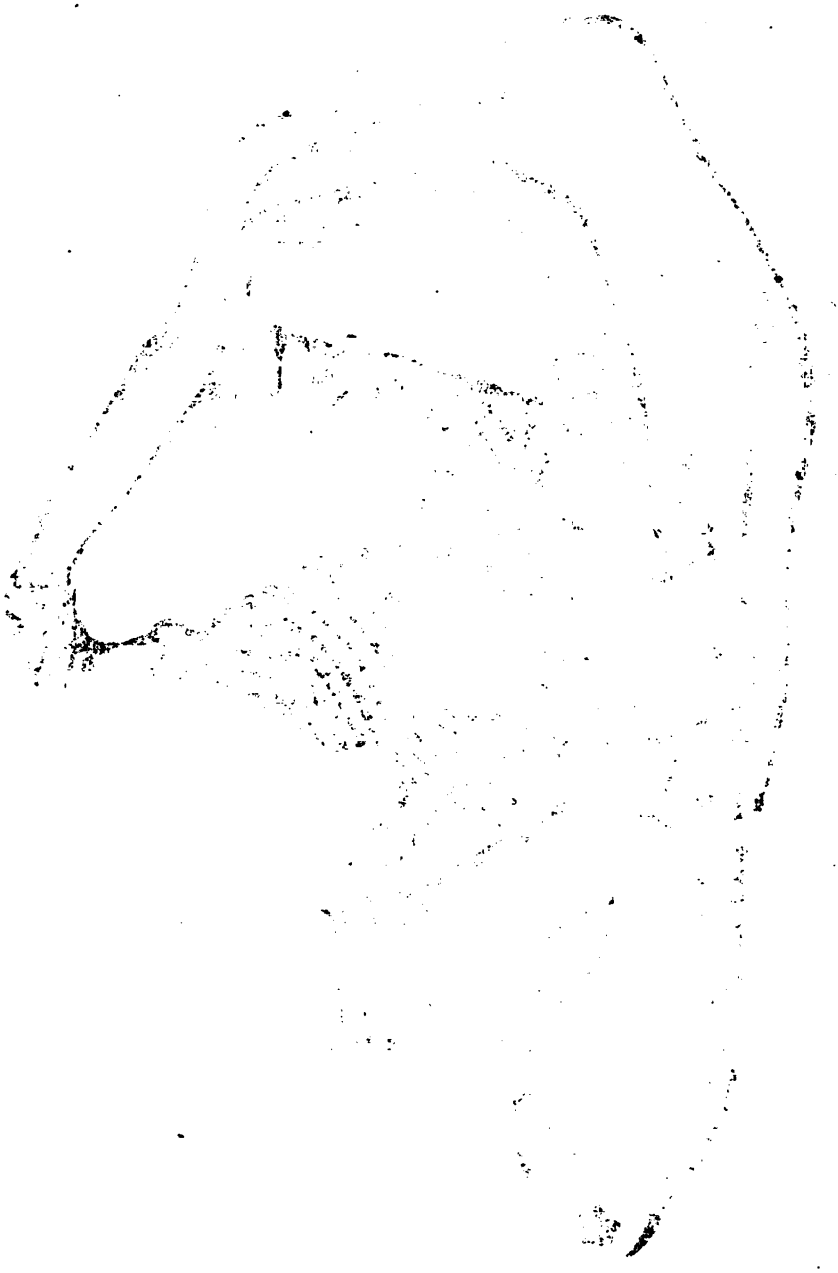
work, forming circular compartments, within which are animals, some of them being of Oriental character, as occasionally found on Scandinavian sculptures of this class. The date may be assigned to the twelfth century. It has been figured in the *Art Treasures* of the Manchester Exhibition, by Mr. Waring ; Sculpture, pl. iii.—A chess-piece, carved on sea-horse's tusk ; it is figured, *Archæol. Journal*, vol. iii. p. 241 : *Synopsis of the Museum*, Soc. Ant. Scot., pp. 99, 107. It represents two knights in banded armour, probably

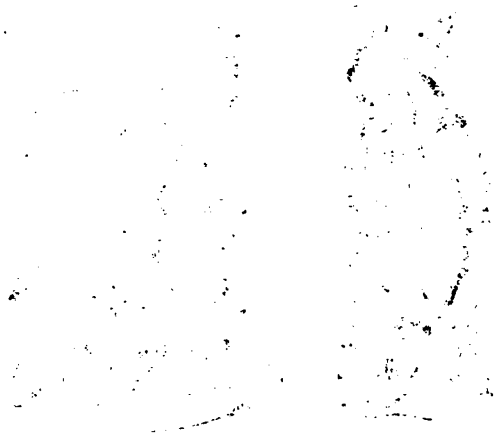


intended for mail, amidst intertwined and foliated work, in the style of the twelfth century. Presented by Lord Macdonald in 1782.

THE SOCIETY OF ANTIQUARIES OF SCOTLAND.

The "LEYS HUNTING HORN," sometimes called the "Crathes Tenure Horn ;" with its baldric or scarf of green silk, tasseled. It is stated to have been "preserved from time immemorial in the possession of the family of Burnett of Leys, Kincardineshire, and understood to be the badge of the office of forester of the forest of Drum, possessed by that family." It was exhibited February 27, 1837, at a meeting of the Society of Antiquaries of Scotland. The arms of Burnett of Leys are, *arg.*, three holly leaves in chief, with a hunting-horn in base *sa.* garnished *gu.* ; the supporters being a figure in the hunting garb of the Highlands, and a greyhound. It appears, from





The Crathes Horn, of Ivory harnessed with silver gilt long possessed by the Burnett family of Leys as the official symbol of Rangership of the Forest of Drum county Kincardine. (Half original size.) In the possession of Sir James Horne Burnett, Bart. of Crathes Castle

the oldest charter of the Leys family (by King Robert I. in 1324), that they obtained from the Crown the lands of Killienaclerauch in discharge of a debt due to them for making the park of the forest of Drum, and six merks of the lands of Cardeny in recompense of the office of forester, with the right of "foggage" in that forest, which the king had taken from Alexander Burnett and granted to William of Irvine. This office, however, had only been held by the Burnetts from the time of the forfeiture of the Walchopes in 1306, when their lands were granted to the Burnett family; and there is no evidence of their having regained it. Alexander Burnett, of Leys, obtained a charter, according to Douglas' *Baronage*, p. 42, of the lands of Blackhall, "cum officio coronatoris officii de Garrioch, anno 1613." The family of Blackhall of that ilk had been hereditary coroners and foresters of the earldom of the Garioch from an early period, certainly before the end of the fifteenth century. Early in the seventeenth century they fell into decay, and their lands and offices were acquired by the Burnetts, who had intermarried with them. This interesting horn, possibly the symbol of such office, may have passed with the lands to the Burnett family. The quit-rent by which the Blackhalls held of the Crown, into which the earldom of Garioch had merged about 1450, was a dog's collar.—Also one of the leaves of a folding devotional tablet, a sculpture of the fourteenth century, described as having originally been in Elgin Cathedral. It represents four scenes of the life of our Lord,—the Adoration of the Magi, the Presentation, the Entombment, and the Resurrection.

SIR JAMES HORNE BURNETT, BART., CRATHES CASTLE, KINCARDINESHIRE.

The head of a CROSIER, with the Holy Lamb in the volute; it is stated to have been found at Easby Abbey, near Richmond, Yorkshire.—It was formerly in the Allan Museum, and is figured in Mr. Fox's *Synopsis*, p. 181, and in Scott's *Antiquarian Gleanings in the North of England*, pl. xiii. The date may be assigned to the twelfth century.—A covered cup or pyx, sculptured with singular figures, animals, serpents twined around the stem, and ornaments of an Oriental character. On the cover is a figure of a female holding an infant, possibly intended to represent the Virgin with the infant

Saviour. Height, 10 inches. It was also formerly in the museum of Mr. Allan, near Darlington. It appears to be one of the works produced at Goa during its occupation by the Portuguese. The arms of Portugal occur, reversed, under the bowl: they are also found on the "*Cornu Florentinum*" (*Wormius, Monum. Dan.*, p. 435; *Musæum Kircherianum*, p. 299); and on several other sculptured objects of ivory of a similar class. This curious cup is figured in Mr. Fox's *Synopsis*, p. 183; and in Scott's *Antiquarian Gleanings*, pl. xxi.

THE PHILOSOPHICAL SOCIETY, NEWCASTLE-ON-TYNE.

A leaf of a devotional FOLDING TABLET, fourteenth century, representing the death of the Virgin; a small folding tablet, of about the same period—subject, the Virgin and infant Saviour; the Nativity, a moiety of a similar object, fourteenth century; a small figure, holding the rod which put forth leaves and flowers; another, representing St. John Baptist; and a third, holding the crown of thorns. The three last mentioned are works of the sixteenth century.

MR. EDWARD CHARLTON, M.D., SEC. SOC. ANT. NEWCASTLE.

A leaf of a pair of WRITING TABLETS, or Table-Book, fourteenth century, representing subjects of romance, probably an example of French art; a carved portion of a box, probably of Amsterdam work, seventeenth century; and an elaborate specimen of Chinese carving in ivory. MR. DAVID LAING, SIGNET LIBRARY.

Twenty-nine DRAUGHTSMEN, or pieces for the game of tables, carved with representations of various animals in low relief. Date, thirteenth century. MR. HOLLINGWORTH MAGNIAC.

A circular BOX, of Saracenic workmanship; a statuette of the Virgin and infant Saviour, a good example of the thirteenth century; three folding devotional tablets, fourteenth century, representing scenes from the life of our Lord; elaborately carved knife-handles, Italian work, sixteenth century; a powder-flask of stag's horn, of the same period; a circular subject, the judgment of Paris, seventeenth century, and a medallion representing two Cupids.

MR. JOHN WEBB.

Sculptured TABLET, apparently the central portion of a triptych, representing the death and coronation of the Virgin, with considerable remains of the original colouring. Date, fourteenth century.

MR. HENRY BOWDON, CHESTERFIELD.

Ivory cameo portrait of CHAUCER, considered to be of Italian art, and probably of considerable antiquity. MR. F. ABBOT, EDINBURGH.

A CRUCIFIX of ivory, affixed to a cross of ebony; formerly in the Neville Holt collection. MR. J. WHITEFOORD MACKENZIE.

A figure of CUPID breaking his bow; a beautiful specimen of cinque-cento art, probably Italian; also another production of the same period, representing Adonis sleeping; and a finely carved *rappoir*, seventeenth century, the subject is Hercules leaning on his club.

THE HON. LORD MURRAY.

Circular box, representing PERSEUS and ANDROMEDA; underneath are the initials probably of two names, A. D. M. D. Date, seventeenth century. MR. MARK NAPIER.

The lid of a box, supposed to have been carved by PETER THE GREAT, and to represent St. George; but probably the figure is intended for an Oriental warrior or a Tartar, armed with a long javelin. MR. D. W. RANKEN.

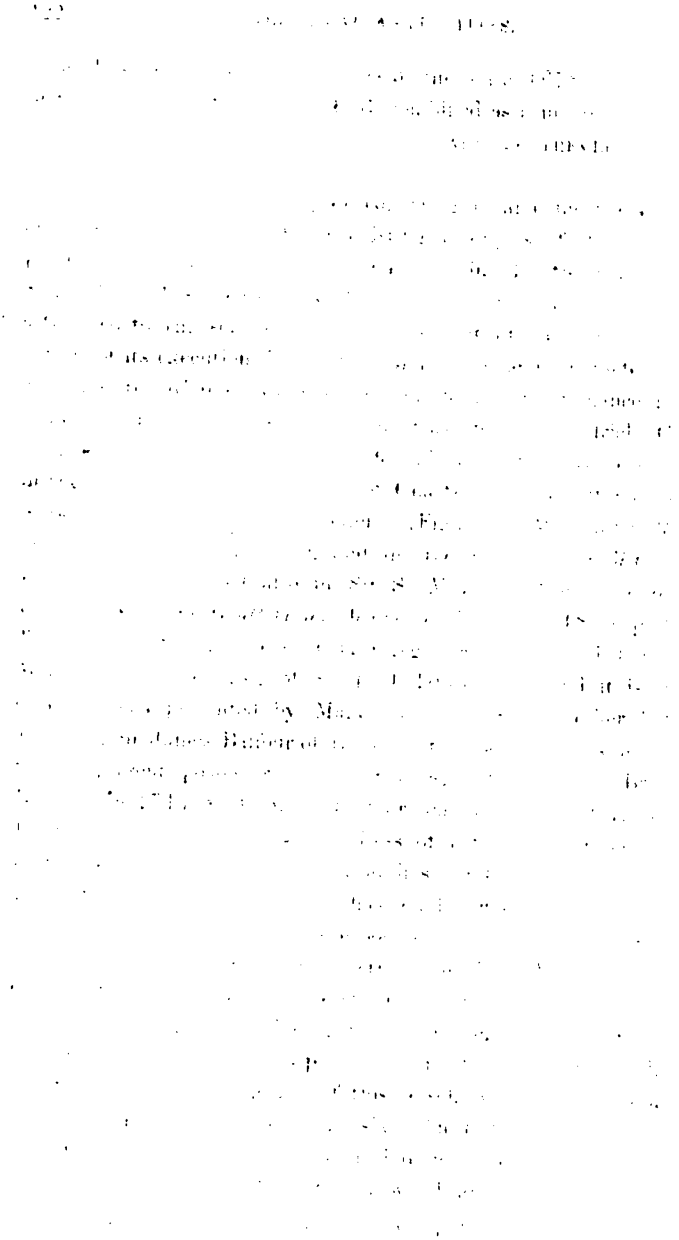
A MEDALLION PORTRAIT, exquisitely carved in pear-wood: it represents a lady in rich costume, KATRINA · ECHINGERIN · WAS XXXX · IAR · ALT · DA HET DIGSTALT · M · D · XXII · IHS. Reverse, a coat of arms.—A medallion portrait in hone-stone, profile, furred cap and robe. IOHAN · KLANMVLHER · ETATIS · LIIII.—Another medallion, of oval form and of the same material as the last: it represents an abbot, EFFIGIES · IAC · KEIM · ABB · S · IAC. Reverse, a coat of arms, a mitre, pastoral staff, and a *bourdon*, or pilgrim's staff, with the date 1611.—A set of draftsmen, of ebony and boxwood, ornamented with the portraits of European sovereigns and princes, produced apparently by pressure with a die whilst the wood was softened, possibly by means of boiling water, and giving the effect

of medals in low relief. They bear the date 1678, and on two of the pieces are the initials M. B. combined as a monogram.

SIR WALTER C. TREVELYAN, BART.

A CIBORIUM and cover, of copper gilt, and most elaborately enameled; one of the finest existing examples of the *champlevè* process, as practised by the enamelers in the twelfth century. Some doubt has been expressed whether the workmanship is to be attributed to the school of Limoges or that of the Rhine. In the details of its execution, in costume, and the general character of the art, this remarkable vessel bears considerable resemblance to the exquisite crosier in the Doucean Museum at Goodrich Court, inscribed, "Frater Willelmus me fecit," stated to have been found in the tomb of Ragenfroi, Bishop of Chartres in 941, but evidently a work of a century and a half later. (Figured in Willemin's *Monumens Inédits*, tom. i. p. 20, and in *Art Treasures of Manchester Exhibition;* described also in Sir S. Meyrick's Catalogue of the Doucean Museum, *Gentleman's Magazine*, February, 1835, p. 198.) The *ciborium* has been traditionally regarded as having belonged to Malcolm Canmore, king of Scotland, 1056-1092, and it is stated to have been presented by Mary, Queen of Scots, to her faithful adherent, Sir James Balfour of Burleigh, from whom it has descended to the present possessor, by the marriage of Alexander Bruce of Kennet, in 1714, with Mary Balfour, daughter of Robert, fourth Lord Burleigh, and ultimately heiress of her brother Robert, fifth lord. Mr. Joseph Robertson, who has carefully investigated the Royal Inventories of the period, has sought in vain for any trace of this remarkable object among the possessions of the crown. It may, however, possibly have been described in the "Inventair of the Queene Regentis movablis," received by Servay de Condé, valet of chamber to the Queen in 1562, under the item of enameled objects, —"Ane lawer with a cowp and cover of copper ennamaillit."[1] On the bowl, or lower moiety of this vessel, which measures about 6½ inches in diameter, there are six subjects from Old Testament history, introduced as circular medallions, enclosed by stems or branches of foliage, of gilt metal, on which are inscriptions. These

[1] See *Inventories of the Royal Wardrobe*, &c, p. 158, edited by T. Thomson. Edinburgh, 1815.



Enameled Ciborium, preserved at Kennet.

branches run into one another, and from them spring richly enameled scrolls and leaves, filling the spandrils. The enameled ground of the medallion is apple-green, that of the other parts blue. On the cover are introduced likewise, in similar medallions, six subjects from the history of our Lord, corresponding with the antitypes in the Old Testament series. On the bowl,—1. Abraham circumcises his son Isaac; the patriarch appears with Sarah and an attendant: over the heads are the words, SARRA · ISAAC · ABRAAM · + PRECESSIT · LAVACRVM · SACRA · CIRCVMCISIO · SACRVM. 2. Abraham bearing a sword and a lamp; Isaac follows him bearing the wood. + LIGNA PVER GESTAT CRVCIS VNDE TIPVM MANIFESTAT. 3. The sacrifice of Isaac, who kneels on the altar; Abraham holds him by the hair, and raises his sword, the blade of which is held back by an angel; under him is seen a ram caught in the thicket. A hand appears above issuing from clouds. ANGELVS · ABRAHAM · ISAAC · + TEMPTANS TEMPTATVS ISAAC ARIES QVE PARATVS. 4. Samson goes forth from Gaza; on each side of a castle are seen two soldiers, in long hauberks of mail, with kite-shaped shields, and armed with spears: Samson is not in armour. + SAMSON DE GAZA CONCLVSVS AB HOSTIBVS EXIT. 5. David rescues a lamb out of the mouth of the bear: over his head is the name DAVIT. + VRSVS OVEM LEDIT DAVIT IVVAT HVNC QVOQVE CEDIT. 6. Elijah taken up to heaven; he is represented standing in a square cart with two horses; around his head is a blue *nimbus*. Elisha receives the prophet's cloak. + IGNEVS · HELIAM · CVRRVS LEVAT AD THEORIAM. *Theoria* in mediæval Latinity signifies meditation or contemplation.

On the cover,—1. The Baptism of our Lord; the water of Jordan, like a mountain, rises to his breast; the figures of Christ and of the Baptist are in lilac-coloured enamel, excepting the faces, which are in gilt metal. An angel stands at one side; the dove is seen above. + BATIZAT MILES REGEM NOVA GRATIA LEGEM. 2. Our Lord bearing the cross: in front are two figures mocking him; three females behind: the figure of Christ is in lilac enamel. SIC ALAPIS CESVS PIA DVCITVR OSTIA IHESVS. 3. The Crucifixion: the blessed Virgin and St. John stand near the cross. At the top is the name IHESVS + IN CRVCE MACTATVR PERIT ANGVIS OVIS REVOCATVR. 4. The Resurrection: the angel is seated on the sepulchre; in front the soldiers lie prostrate; the three Marys approach on one side.

+ SVRGIT DE TVMVLO PETRA XPC QVEM PETRA TEXIT. 5. The harrowing of hell: our Lord bears the cross; Adam and Eve and a demon appear before him. + MORS HOMINEM STRAVIT D'S HANC LIGAT HVNC RELEVAVIT. 6. The Ascension: the upper part of the *nimbus* around our Lord's head is concealed by a cloud; on the right appear six apostles, on the left the Virgin Mary and the other six apostles. + QVO CAPVT ASCENDO MEA MEMBRA VENITE SEQVENDO. These medallions have a blue ground. On the cover is a knop, like an apple, surrounded by four enameled leaves of very elegant design. Inside the cover is a half-length figure of our Lord, with double cross; the face gilt metal. The enamels occurring on this remarkable example are of the following colours:—White, pale blue, lapis lazuli blue, copper-red, purple with yellow spots, apple-green, lilac, used for flesh tints, blue-green, orange-red, amber-yellow, and light yellow.—The lower part of a ciborium of very similar workmanship is preserved in the collection at Warwick Castle. It likewise exhibits six subjects from Old Testament history, accompanied by Latin verses, three of which are identical with those given above. The enamels are unfortunately nearly all destroyed, but have been as brilliant as those on the example here described. An engraving of it may be found in Shaw's *Decorative Arts of the Middle Ages*, from an old drawing by Vertue; and in Mr. Franks' Memoir on Enamel, in *Art Treasures of the Manchester Exhibition.* A very beautiful enameled ciborium, thirteenth century, of similar form, is preserved in the collection at the Louvre. It bears the name of the artist, Alpais.[1] MR. BRUCE OF KENNET.

An enameled PLAQUE, of German art, twelfth century, representing the marking the door-posts of the children of Israel with a Tau. This specimen has been since presented to the series of enamels in the British Museum. MR. A. W. FRANKS.

Collection of ENAMELS of various periods. A large medallion, thirteenth century, on which is represented, in very high relief, a seated figure of the Virgin holding the infant Saviour; another similar subject, of the same period, with the figures in relief.—The

[1] See De Laborde, *Notice des Emaux du Louvre*, p. 50; and the *Annales Archéologiques*, tom. xiv. p. 5, where it is figured.

lower portion of a ciborium, with angels, forming medallions; blue ground; date, late thirteenth century.—Two bosses, possibly intended to be affixed to the binding of a book, and displaying heraldic escutcheons, with these arms, gyronny *argent* and *sable*, and lozengy *or* and *gules*.—A priket candlestick, and two candlesticks, formed so as to fold up for convenience in travelling; all three are ornamented with coats of arms.—A set of the evangelistic symbols, probably Italian art, about 1400.—Three devotional folding tablets, of the fourteenth century, exquisitely enameled over delicate silver chasings, and representing scenes from the life of our Lord, and saints; also several enamels of the work of Limoges in the sixteenth century, one of them signed P. R. (Pièrre Raymond), painted in *grisaille*, and representing David and Goliath. MR. JOHN WEBB.

A devotional folding TABLET or triptych, in the early style of Limoges, probably painted by one of the Penicaud family; date about 1500.—Another, of remarkably fine execution, painted in colours, by Pierre Raymond, whose initials it bears, together with the early date 1539.—A quadrangular plaque, exquisitely painted in *grisaille*, with numerous figures representing the adoration of the magi. It bears the initials P. M. An enamel of the same size and subject, but without the initials, is preserved in Colonel Meyrick's collection at Goodrich Court; and there is a small specimen by the same artist in the British Museum.—Another plaque, painted in *grisaille*, by an artist who signs his works PAPE, and has been identified with Martin Didier.[1] THE DUKE OF HAMILTON AND BRANDON.

An oval PLAQUE, probably the back of a mirror, representing Mercury surrounded by flowers and birds, painted on the background with transparent colours, *à paillons*. It is signed I. D. C.—Also a painting in enamel by JEAN DE COURT of Limoges, about 1570.—Enameled two-handled cup, representing a subject from the history of Tobit, painted by Joseph Laudin of Limoges, and signed with his initials, I. L.—An enameled cup of metal, on which are painted two subjects of rural life; white ground. The cup is lined with gilt metal. Signed *J. J. Priester, pin.* This example of German art

[1] See a full account of Didier and of the enamelers of Limoges, in the *Notice des Emaux du Louvre*, by Count de Laborde. Paris, 1853.

in enamel is supposed to have been executed at Dresden, about 1660. SIR WALTER C. TREVELYAN, BART.

The upper portion of a TAZZA, the foot lost. The subject represented is the miracle of the loaves and fishes. It is signed S. C., for Susanne Court, an artist of the later part of the sixteenth century. This object formed part of the Allan Museum.[1]
THE NEWCASTLE PHILOSOPHICAL SOCIETY.

A devotional FOLDING TABLET, of three leaves, of Byzantine character. MR. W. B. JOHNSTONE, R.S.A.

A PLAQUE of Russo-Greek work, found at Lincoln, and representing our Lord between the Virgin and St. John the Baptist, surrounded by saints. MR. ALBERT WAY, F.S.A.

A PENCASE and INKSTAND, probably painted at Battersea, near London, or at Liverpool, early in the eighteenth century. The ground is blue, with white ornaments in relief. The enamel colours are laid on thin copper plate. MR. JAMES JOHNSTONE.

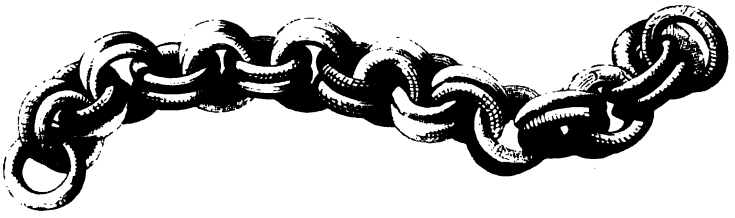
A GOLD TORC RING, stated to have been found on Flodden Field. It is figured, *Archæol. Journal*, vol. iii. p. 269; see also notices of similar ornaments, vol. vi. p. 58. The weight is 8 dwts. 17 grains. A gold ring of this description was found on the field of Bannockburn; and a third, formerly in Mr. Paton's collection, was dug up in the cemetery at Dunfermline. The date of rings of this kind remains doubtful; they have usually been assigned to a comparatively early age; but the discovery of two torc rings at Soberton, in Hampshire, with coins of William the Conqueror,[2] and their being found in localities such as are here mentioned, may suggest the possibility that the fashion was retained down to mediæval times. A ring of this class, found at Ringmer, near Lewes, is figured in the *Sussex Archæological Collections*, vol. ix., and another example has more recently been discovered in Hayling Island, Hants.—A ring of base metal, found near Dunfermline.—A pilgrim's sign,

[1] See *Synopsis*, by Fox, No. 71, p. 185.
[2] See *Archæol. Journal*, vol. viii. p. 100.

representing St. James, sculptured in jet and set in a shell of silver. A small silver cross, from Dryburgh Abbey, and another from Linlithgow.—A silver watch and chain, found on the field of Culloden: the watch bears the maker's name, *Drills, London.*

MR. JOSEPH N. PATON, DUNFERMLINE.

A massive SILVER CHAIN, weight about 93 ounces, found at the depth of two feet, among gravel, in digging the Caledonian Canal, in 1808. The length is 18 inches, exclusive of a grooved link, which has not been preserved with the chain. The single ring at one end measures $2\frac{1}{10}$ inches diameter. The rings at the other



Silver Chain, found in digging the Caledonian Canal, in 1808.

end $2\frac{8}{10}$ inches diameter. It was reported that a ball of silver was found with the chain. Sir G. M'Kenzie, Bart., in a communication to the Royal Society of Edinburgh, stated his opinion, from the general appearance of the chain, that it had been used for some purposes of church decoration, probably for the suspension of a lamp, and had been concealed at the Reformation. It came into the possession of the Queen's Remembrancer, as Treasure-trove, and was deposited by the Lords Commissioners of her Majesty's Treasury in the Museum of the Society of Antiquaries of Edinburgh, in 1837.

THE SOCIETY OF ANTIQUARIES OF SCOTLAND.

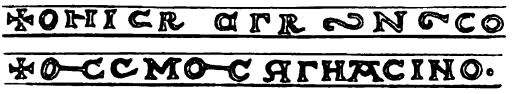
TWO AMULETS or CHARMS, one of them of lead, cast in the form of a heart, the other an elf-bolt, or arrow-head of flint, mounted in silver, with a loop for suspension to the neck. The superstitious estimation of such objects has been noticed by Pennant, *Tour in Scotland*,

[1] *Archæologia Scotica*, vol. iv. p. 372. This discovery is also noticed in the *Scots Magazine*, May, 1810.

vol. i. p. 116; and in Dalyell's *Darker Superstitions of Scotland*. A similar notion of the virtues of "elfin-darts" exists in Ireland, and is noticed in Mr. Wilde's *Catalogue of the Museum of the Royal Irish Academy*, p. 19.—Bronze pins, for attaching the plaid, found in North Uist.

THE NORTHERN INSTITUTION, INVERNESS.

Collection of PERSONAL ORNAMENTS and RINGS of various periods. Two silver armlets, one of them a torc, terminating in knobs, the other four-sided, with sharp terminations: they resemble ornaments that have been found with hoards of Saxon coins.—Ring-brooches of silver, one of them bearing a talismanic inscription, probably intended for the mysterious word AGLA, written backwards, and with crosses between the letters; another, of octagonal form, inscribed on one side, + VSCV VCIV ENLVS (?); and another inscribed IESVS NAZA.—A fragment of gold chain, of remarkable workmanship. A gold corded ring, with a square bezel, engraved with a rabbit: it resembles rings of the Lower Empire, but its history has not been recorded.—A silver betrothal ring, with hands conjoined; date fifteenth century.—Two rings, inscribed, Ih'c—maria.—A gold ring,



bearing inscriptions probably of talismanic character, both inside and outside (see woodcut); date about 1300.—Silver and parcel-gilt rings of the fifteenth century, one being a betrothal ring, the others engraved with sacred monograms and devices.

THE FACULTY OF ADVOCATES, EDINBURGH.

A GOLD RING, set with a ruby: it was found about 1832, in ploughing near Watershaugh, a little above Warkworth Mills, on the river Coquet, Northumberland. The ring was discovered fixed on the point of the ploughshare. Weight 175 grains. (See wood-cut, next page.)—A gold ring, set with a sapphire; found, in 1808, at Prudhoe Castle. The form is peculiar, the head or bezel projecting with a peak, on the top of which the gem is fixed. Date fourteenth

century? weight 64 grains. Compare a ring of this type, *Archæologia*, vol. viii. pl. xxx.—A gold ring found near Corbridge in 1816.

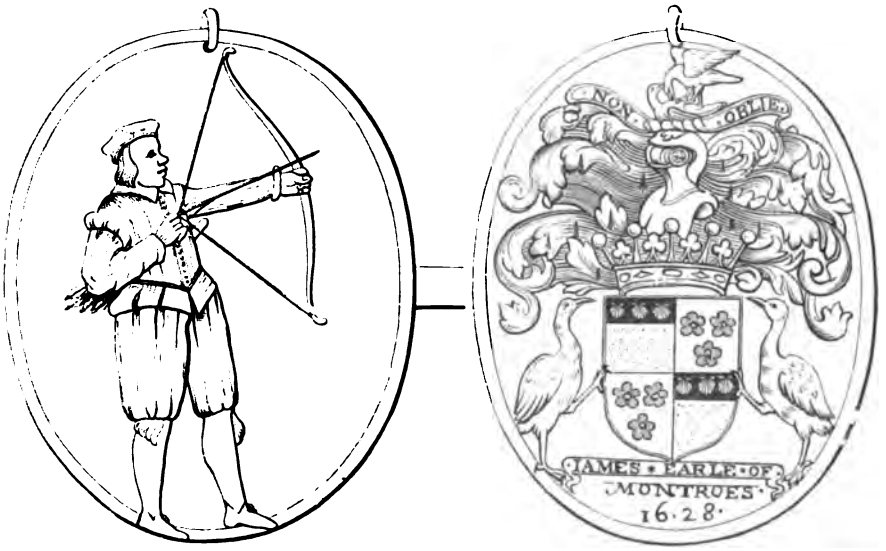
The head is formed with five projecting peaks of considerable elevation; the central one had lost its setting; on the four smaller bezels surrounding it were small rubies. Weight 135 grains.—A small ring of base metal, probably talismanic, bearing an inscription in rudely engraved characters, which have not been explained. It was found on a mountain in the county Mayo. (See woodcut.) Some further notices of these relics are given, *Archæol. Jour.*, vol. vii. p. 192.—A bronze buckle, of remarkable design and execution. It was found at Lincoln. It represents wyverns in conflict; two monstrous animals, of the same description, forming the bow of the buckle, the tongue of which lies between their heads. Date, about 1300? (See woodcut.)

THE DUKE OF NORTHUMBERLAND, K.G.

MACE of silver parcel-gilt, one, as stated, of six maces, found in 1683, concealed during troublous times in the tomb of James Kennedy, Bishop of St. Andrews, in the church of St. Salvator's College which he had founded in 1456. The length of the mace is 3 feet 11 inches; weight, nearly 20 lbs.; it consists of a stem, with three highly ornamented knops, terminating above in elaborate tabernacle-work, and below in a boldly-designed foliated ornament. The head is hexagonal, with buttresses at the angles. In the upper part of the head are openings like windows, through which may be seen a figure of the

Saviour, standing on the globe, his hands upraised. On three of the sides are projecting turrets, resembling flying buttresses of massive proportions; in each of these is an angel kneeling, and holding one of the symbols of the Passion. Under the turrets are figures of wode-woses, or savage men, with shields, as follows:—1. a saltire within a tressure flory counter-flory, for the see of St. Andrews; 2. a chevron between three cross-crosslets fitchy, within a tressure flory counter-flory, Kennedy; 3. an imperial orb within a bordure flory counter-flory. On the three other sides are canopies, under which are three figures: 1. a king, holding a heart and a pilgrim's staff; 2. a bishop; 3. a dignitary in a doctor's cap and dress. At the angles project lions, resting on raguly stems, like boughs abruptly truncated. The whole shaft or stem is elaborately ornamented in spiral bands, engraved with columbine flowers alternately with the initials I. K. surmounted by a crown, being those of Bishop Kennedy. The knops are all different, and diminish in size towards the lower end; in the upper knop are figures of ecclesiastics and angels; the lower knops are formed of architectural designs only. On a circular band, at the lower termination of the stem, is the following inscription:—" + Joh'ne maiel gouldsmehe and verlete ofe chamer til ye lorde ye Dalfyne hes made yis masse in ye toune of Paris ye zer of our lorde M. cccc. lxj." Another inscription thus records the donation:—" Jacobus Kennedi illustris Sancti Andree antistes ac Fundator Collegii Sancti Salvatoris, cui me donavit, me fieri fecit Parisiis, ano. d'ni. M. iiij$^{c.}$ lxj." From the lower knop hangs by a chain an object like a seal of circular form, with a long handle; the part where the impress is usually found is hollow, and contains an engraved plate, with the following inscription:—" D^{r} Alex^{r} Skene Collegij S^{ti} Salvatoris nostri prepositus me temporis injuria læsam et mutilam publicis dicti Collegij sumptibus reparandam curavit, Anno Dom: 1685." An engraving of this fine example of Gothic goldsmiths' work may be seen in Dibdin's *Northern Tour*, vol. ii. p. 910. The alleged discovery of six silver maces in the tomb of Bishop Kennedy has been alluded to by that author, by Pennant, *Tour in Scotland*, vol. iii. p. 196, by Defoe, vol. iii. p. 155, by Mr. Robert Chambers, in his Notice of the Tomb, *Archæologia Scotica*, vol. iv. p. 382, and in Billings' *Ecclesiastical Antiquities of Scotland*, vol. i. It has been stated by Mr. Lyon, *History of St. Andrews*, vol. ii. p. 198, that three of the maces were given to the other Scottish

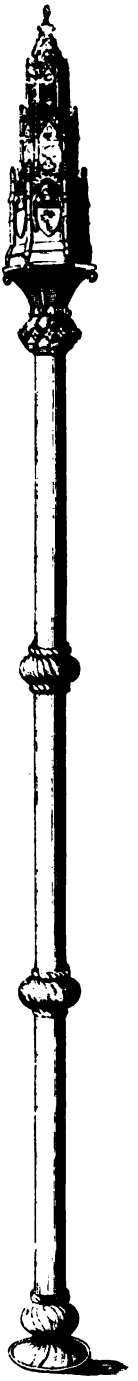
Universities, but this tradition appears to rest on no authentic evidence. Two other maces, besides that here described, have been preserved at St. Andrews, and now form the insignia of St. Mary's College. The arms, however, which occur upon them, do not show any immediate connexion with Bishop Kennedy. (Lyon's *History*, vol. ii. p. 212.)—Three silver prize arrows, preserved at St. Andrews, with numerous medallions attached to them, bearing the names and heraldic achievements of many distinguished *alumni* of that ancient seat of learning, successively winners of the prize at the Butts. The medals are all dated; those on the arrow, which appears to be the most ancient, are thirty-nine in number, the earliest being dated 1618. On another, with thirty medals, no date is found earlier than 1710. The medals on these two arrows are enumerated by Mr. Lyon, vol. ii. p. 202. These arrows and medals weigh more than 221 ounces. A third arrow, of smaller size, possesses an especial interest, as having been the prize won, July 18, 1628, by the gallant Montrose. It is thus described by Mr. Napier, in his *Memoirs*



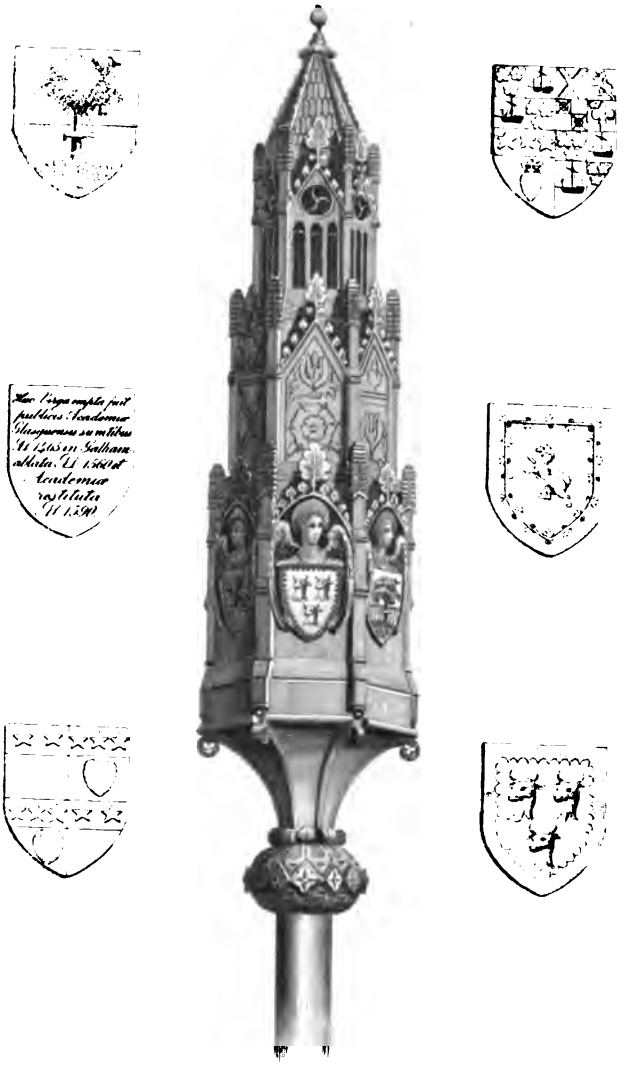
of the Marquis of Montrose, vol. i. p. 45, where a representation of the medal bearing his name is given. "It is smaller than those already mentioned, being not more than a span in length. To each of

its three silver feathers a silver medal is attached. Upon one of these, the earliest in date, there is engraved, underneath the full arms of the earldom, · IAMES · EARLE · OF · MONTROES · 16 · 28 · ; and on the reverse is rudely sculptured the figure of an archer drawing a bow, the usual effigies on most of these ancient medals. The second in order of time also displays a shield of arms, with the initials J. M. L. and the date 1630. Montrose, it seems, held this arrow from 1628 to 1630, by which time, being married, he had left college." The accompanying woodcuts, for which we are indebted to Mr. Mark Napier, represent the first of these interesting medals (obverse and reverse, original size).

SIR DAVID BREWSTER, K.H., LL.D.,
Principal of the United Colleges of St. Salvator and St. Leonard.



The ancient MACE of the University of Glasgow ; it is of silver parcel-gilt, and is described as the silver staff " quhilk the Bedel carrieth before the Rector at sollem tymes." It measures 4 feet $9\frac{3}{4}$ inches in length ; the weight is 8 lb. 1 oz. The head is an elaborate piece of tabernacle-work of three stages, all of them hexagonal, resting on brackets ; the lower stage is ornamented with six escutcheons, supported by angels : 1. the arms of the city of Glasgow ; 2. a modern inscription, as follows :— *Hæc Virga empta fuit publicis Academiæ Glasguensis sumptibus* A.D. 1465, *in Galliam ablata* A.D. 1560 ; *et Academiæ restituta* A.D. 1590 ; 3. the arms of Douglas of Dalkeith, as borne by the Regent Morton, the restorer of the college ; 4. arms of Hamilton, the first endower ; 5. arms of Scotland ; 6. arms of Turnbull, founder of the University. These escutcheons must have been supplied after the restoration or new erection of the University, and, if executed at the same time as the inscription, may be not earlier than the last century. The workmanship of the mace is very good, and may be of the period (1465) stated in the inscription. For the following particulars relating to it we are indebted to the *Munimenta alme Universitatis Glasguensis*, edited by Mr. Cosmo Innes



for the Maitland Club.[1] "While the present *Collegium*, coming in the place of the Faculty of Arts of the ancient University, enjoys part of its property and its buildings in that character, it must not be forgot that it represents at the same time the ancient University itself, and it is in the latter capacity that it holds perhaps its most ancient possession *in mobilibus*,—the MACE. Mr. David Cadyow, Precentor of the Cathedral and first Rector of the University, on the occasion of his being re-elected to that office in 1460, made the munificent contribution of 20 nobles towards the making of the University Mace, and the members, by common consent of all the Nations in the statutory congregation of the University, on the feast of St. Crispin and Crispinian, 1465, submitted to a tax for the same common end. Finally, in 1490, directions were given for the reforming and correction of the silver mace at the expense of the University. It would appear that the emblem of office was now perfected, for no more collections are found for it; while, in 1519, Master Robert Maxwell, Chancellor of the diocese of Moray, being elected Rector, and having regard to the safety of the more precious Mace, fit only for the most solemn occasions, presented to the University a cane staff, set with silver at its extremities and middle, to be in all time coming borne before the Rector on the smaller feasts and at common meetings."

THE VERY REV. PRINCIPAL MACFARLANE, AND THE SENATE OF THE UNIVERSITY OF GLASGOW.

MUNICIPAL INSIGNIA of the city of Edinburgh. The CIVIC SWORD, provided for the special purpose of enhancing the dignity of the Lord Provost, in accordance with the charter granted by James VI. (of Scotland), bearing date at Whitehall, November 10, 1609, the preamble of which bears, "That it was clearly known and made manifest to him, that in all well-constituted commonwealths the whole Magistrats were not only permitted, but were ordered to carry and bear Bundles of Rods and such ensigns before them . . . as signs and tokens of their magistracy, and to induce the common people to greater reverence. . . . Therefore his Majesty willed, and granted, and decerned, and ordained, that in all time coming the Provost of the said Burgh of Edinburgh, and his successors, shall

[1] Glasgow, 1854. Preface, pp. xli. xliii.

have the privilege of bearing and carrying before them, when passing through their streets, a sword, sheathed in velvet, of such kind, and as oft as is used to be carried before the Mayor of London." *Abstract of Charter* by James VI., as contained in the Inventory of the Writings in the Charter House of the city of Edinburgh.—The CIVIC MACE, ordered to be made in 1616, as appears by the Council Record, vol. xii. f. 244, dated 18th December in that year. "The q'lk day the Provest, Baillies, Deyne of Gild, Thesaurer, and Counsall, being conveynit, ordains Johnne Byris, Thesaurer, . . . to mak ane fair mase to be borne befoir the Proveist, of ten pund wecht of silver, and to cause mak the same partiall gilt, the samine to be maid be the advyse of David Aikenheid, deyne of gild, and George Foulls, m^r. of the Cunzie hous, and the expenss debursit y'rupone sall be allowit to him in his comptis." The sword and the mace were invariably committed into the keeping of the Lord Provost, "to whom they were delivered upon induction into office, to be by him returned, upon demitting it, for the use and behoof of his successor." For these particulars regarding the civic insignia we are indebted to the kindness of Mr. David Laing.

THE LORD PROVOST OF EDINBURGH.

The Horn of the HONOR of TUTBURY, Staffordshire, a portion of the Duchy of Lancaster, having previously belonged to the Earls of Derby, of the family of De Ferrars. It has been noticed in Blount's *Tenures;* in Mr. Pegge's Memoir in the *Archæologia*, vol. iii. p. i., where it is figured; and a more full account of its history and origin may be found in the *Archæological Journal*, vol. xiii. p. 174. The horn is mounted with silver gilt, and it has a baldrick of silk, with fastenings of the same metal, to which is attached an ornament, charged with an escutcheon, France and England quarterly, with a label of three points ermine, impaling vairy. (See woodcut.) The dexter coat is that of Lancaster, as borne by John of Ghent; the sinister would appear to be that of Ferrars. This impaled coat cannot be assigned to any individual personage; but the bearings may have been thus combined to indicate the union of the earldom of Derby, formerly in the Ferrars family, with the duchy of Lancaster, as the

Honor of Tutbury had gone first with the earldom, and subsequently with the duchy. This interesting relic, formerly in the possession of the Foxlowe family, was produced through the kindness of Mr. C. Desborough Bedford.

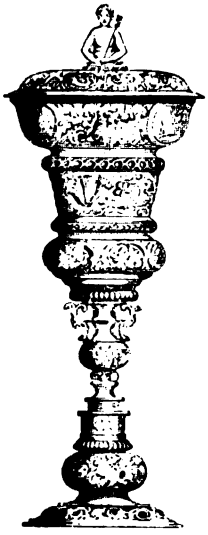
MR. FRANCIS GREAVES, BANNER CROSS, SHEFFIELD.

The LYON CUP of STRATHMORE, of silver parcel-gilt, in form of a lion sejant. Its date may be early in the seventeenth century. The form of this cup may have been in allusion to the family name. One of the supporters of the arms of the noble possessors of Glammis Castle, where it has been preserved, is a lion. This cup bears the Augsburg mark, and the letter E. Height, 9 inches.

THE EARL OF STRATHMORE.

A small silver-gilt CUP, in form of a pine apple. Height, 10 inches. It is thus inscribed—"Jacobus Frederick Kuhorn Spirensis, anno MDCXXXV;" and inside the cover—"Kays burg Fridt bergh 1671." A similar cup, in possession of Baroness Rothschild, dated 1681, is figured in Delamotte's *Examples of Art Workmanship.*

MR. HORATIO MACCULLOCH, R.S.A.



The "ASSUANLEY CUP," the gift of George, Duke of Gordon, to George Calder of Assuanley, about 1704. It is of silver parcel-gilt, and of very elaborate workmanship; on the cover there is a demi figure, holding an arrow, the Gordon crest. A full account of this cup, presented to Mr. Calder, to commemorate the valiant deeds of his ancestors, is given in the *Proceedings of the Antiquaries of Scotland*, vol. ii. p. 182. It appears to have represented a cup carried off by Hugh Calder from Finhaven Castle, the fortress of the Earl of Crawford, after the battle of Brechin, in 1453. This fine piece of plate, sometimes taken for the more ancient "Finhaven Cup," is now in the possession of the Duke of Hamilton.

MR. CHARLES E. DALRYMPLE.

An ITALIAN CHALICE, probably of Siennese workmanship, with the date 1365. It is thus inscribed on the lower part of the stem—+ QUESTO · CALICE · E DELLA · CHIESA · DI S'TO · GIUSTO DACUONA M CCC LXV. The bowl is of silver ; the pomel of the stem is ornamented with six small roundels, which have been enameled, and represent the crucified Saviour, the Virgin, St. John, St. Peter, St. Lawrence, and a Bishop. The base is of copper gilt. Height, 8 inches.—Silver plate from Irvine Church, Ayrshire.—A silver-mounted casket of leather, and a folding fork and spoon, in a case of stamped leather. In the bowl of the spoon is engraved a representation of a female saint, crowned and holding crowns in her hand ; she is giving alms to a beggar. It is thus inscribed—ELISBET · DE · MEL · 1612. MR. J. WHITEFOORD MACKENZIE.

A SPOON and FORK of rock crystal, possibly of oriental workmanship. Formerly in possession of George Gordon, sixth Earl of Huntley, created Marquis by James VI., King of Scotland, 1599. They were given by the Duchess of Gordon in 1852 to their present possessor. THE HON. R. C. NEVILLE, F.S.A.

An EWER of Avanturine jasper, probably antique, of exquisite beauty. The gold mounting appears to be in the French style of workmanship in the times of Louis XV. In the British Museum there is a circular patera, with two handles, of the same costly material ; it was formerly in the Townley Collection, and may possibly have belonged to the ewer exhibited.

THE DUKE OF HAMILTON AND BRANDON.

The PLAGUE-SPOON, once believed to possess talismanic or medicinal virtue. It is formed of a cowry shell, set in silver, with a curiously wrought handle of the same metal, inscribed, G. T. Aug. 1603. Medicine taken from this spoon was supposed to be an infallible remedy for the plague ; and so highly were its virtues esteemed, that persons flocked from all parts of the country to test its healing powers.—An enameled ring and silver box, in which it was presented by the University of St. Andrews to John Ross, Archbishop of St. Andrews, to which see he was promoted, 1684. The revolution in 1688 deprived him and the rest of the bishops. He died June 13,

1704, being the last survivor of the Scottish episcopate.—An ancient casket, found in a concealed closet in the wall of Gowrie House, Perth.—A key of elegant design, with the initials, S. P. T. 1673, being those of Sir Peter Threipland, the first baronet of Fingask.

SIR PATRICK MURRAY THREIPLAND, BART.

SILVER SPOON, of Edinburgh workmanship, seventeenth century. The handle terminates in a knop, probably intended for an acorn. On the bowl are engraved certain initials, being probably those of Sir George Maxwell, Bart. of Polloc, and of his wife, Dame Annabella Stewart, daughter of Sir Archibald Stewart. They were married in 1646, and the spoon is probably of that period. It bears the Edinburgh plate-mark, a castle, and the two following marks—I · S · and I · F ·—A SILVER PEG-TANKARD, described as having been given by one of the bishops of Orkney to his nephew, Sir John Maxwell of Polloc. The assay-marks are E and a castle, apparently. The supposed donor may have been Robert Maxwell, promoted to the see of Orkney in the sixteenth century.

S
G M
D
A S

SIR JOHN MAXWELL, BART. OF POLLOC.

A complete set of APOSTLE SPOONS, of silver parcel-gilt, inscribed with the following mottoes—1. St. Peter: "Regnum Dei non est cibus nec potus." 2. St. Andrew: "In multis escis infirmitas." 3. St. James the Great: "Vino junguntur vino solvuntur amici." 4. St. John: "Primitias da Domino de cibis tuis." 5. St. Philip: "Frange esurgenti (*sic*) panem tuam." 6. St. James the Less: "Ve comorantibus in crapula." 7. St. Thomas: "Noli cibo tuo fratrem perdere." 8. St. Bartholomew: "Corpus cibo, virtus præmio alitur." 9. St. Matthew: "Ne graventur corpora vestra crapula." (?) 10. St. Simon: "De cibo tuo pauperes ale." 11. St. Matthias: "Est virtus multis abstin · · · · cibis." 12. St. Jude: "Ve quorum Deus venter est." Each of the miniature figures of the Apostles is distinguished by the usual emblem. St. Philip carries a basket, in allusion, as it has been supposed, to John vi. 5-7.—Seven silver salts, of various forms, productions of Italian and German artificers of the sixteenth century.—Two pectoral crosses of silver gilt, one of Spanish workmanship, the other Italian; also a pectoral cross, set

with emeralds, the reverse enameled with the emblems of the Passion ; nine Russian, or Russo-Greek crosses, of silver gilt and enameled.—A silver Highland brooch, of beautiful workmanship.

MR. WILLIAM STIRLING OF KEIR, M.P.

Three PLAQUES of silver, specimens of *repoussé* work, date about 1500 ; probably parts of the covering of a shrine. The subjects are St. Peter and St. Andrew, St. John the Evangelist and St. James, St. John the Baptist, and a saint, a bishop, St. Michael, St. Margaret, and St. Christopher.—Also a silver basket of Oriental work, from Corfu ; a stag, in relievo, in the centre.

SIR HEW DALRYMPLE, BART.

A beautiful SILVER POMANDER, which may be opened by unscrewing an ornament on the top, and reveals several capsules, formed like the lobes of an orange, each little receptacle being intended probably to receive a pastille of some variety of perfume. The exterior is delicately engraved. Date, about 1600.

MRS. HOWARD, GREYSTOKE CASTLE.

A CLASP-KNIFE, with its handle of steel richly damascened with gold and silver. Date, about 1600. It was described as having belonged to Lord Kennet, grandfather of its present possessor.

MRS. HANDYSIDE, EDINBURGH.

A NECKLACE of blood-stone, and two pendant ornaments of beautiful workmanship ; one of them has on both sides a gem engraved in cameo ; the other bears an enamel representing a figure holding a tablet. A portion of this rich ornament had been esteemed as of special efficacy, like the eagle-stone or *ætites*, in childbirth. This necklace was described as having descended to the Bruce family from the Balfours of Burleigh. MRS. BRUCE OF KENNET.

SILVER COLLAR of SS., to which is appended, before and behind, a badge, consisting of a small escutcheon, charged with the crown of Charlemagne, ensigned with the crown of Great Britain. Below the escutcheon branch out, from one stem, on the dexter side, a rose, on the sinister, a thistle ; under these, and across the stem, is a horse

courant to the dexter, with the motto, DIEU ET MON DROIT. This is probably the collar of one of the three heralds created on the revival of the Order of the Bath by George I. in 1725 : their designations were Brunswick, Hanover, and Blanc Coursier. The escutcheon charged with the crown of Charlemagne refers to the Office of Treasurer of the Holy Roman Empire, which was attached to the Electorate of Brunswick.—Another silver collar of SS., probably likewise part of the insignia of a herald, is in the possession of Mr. James Gibson Craig. MR. CHARLES TUCKER, F.S.A.

A COCOA-NUT, carved and mounted with silver, as a drinking-cup. Around the brim is inscribed, A BUMPER FOR THE DUKE OF CUMBERLAND. A relic of the Anti-Jacobite party, and demonstration towards the Hanoverian dynasty, after the fatal overthrow at Culloden in 1745. The Town-Council of Edinburgh presented to the duke the freedom of the city in a sumptuous gold box, as a token of their loyalty. MR. COSMO INNES.

A collection of valuable objects, jewellery, and relics associated with the memory of John, third Earl of Hyndford, and other members of his family. The earl was sent as ambassador to the court of Catharine, Empress of Russia, in 1744, and he was employed in other important diplomatic functions at the courts of Berlin and Vienna in the reign of George II. Among the objects exhibited were several snuff-boxes and bonbonnières of gold enameled; a cameo portrait of the Empress Catharine, presented to Lord Hyndford by her ; the reverse richly enameled with a representation of St. George ; enameled portrait of Elizabeth, Countess of Hyndford, daughter of Sir Cloudesley Shovel ; she died in 1750 ; miniature portrait of James, Lord Carmichael ; a gold spoon, inlaid with platina and niello, a specimen of Russian workmanship of elaborate character, doubtless a present to Lord Hyndford during the time of his embassy ; a silver portable camp-clock, resembling in dimensions and fashion that given by Charles I. to Sir Thomas Herbert, on the morning of his execution ; a Goa stone, enclosed in a case of silver filigree work ; and several relics of family interest. DR. LOGAN, LANARK.

SERIES OF TABLE-CLOCKS AND WATCHES, ILLUSTRATING THE PROGRESS OF THEIR MANUFACTURE.

A CLOCK-WATCH, date about 1525; table-clock, about 1540, and another, with a moveable alarum, 1550; a clock representing Adam and Eve, 1600; a French clock, in form of a vase, about 1775. A watch, a very early example, before the invention of the fusee, date 1520-30; a cruciform watch, with ornaments engraved from designs by Theodore de Bry, the date of the case about 1540, the movement renewed 1620; an old English watch, made by Theodore Butt, in the reign of James I.; an oval-shaped watch, about 1600, and another of same form, made by David Bouquet, of London, about 1620; watch made at Ipswich, 1625; watch made by Gretton, another made at Liverpool, and a third, by Baker, at London, all of them about 1680; watch in a case of Egyptian jasper, about 1700; watch made by Gorsuch, Shrewsbury, about 1700; an enameled specimen of English work, 1750; and a fine watch by John Grantham, of London, 1762.

MR. JOSEPH MAYER, F.S.A.

Seven early examples of the art of WATCHMAKING; two of them of the egg-shaped fashion; a watch by Roumieu, supposed to have been one of the first made in Edinburgh; it is stated that he was the earliest watchmaker settled there; a watch made at Rouen, traditionally believed to have been in possession of Drummond of Hawthornden, and obtained from his descendant, Sir F. Walker Drummond.

MESSRS. BRYSON, EDINBURGH.

A WATCH of oval form, in a silver case, without a glass, opening on both sides, and elaborately engraved; it bears the maker's name, "*David Ramsay Scotus me fecit.*" One side of the case bears on its external face a representation of the Last Supper; "IOHNNES XIII. CAPITTEL," with arabesque ornaments, and inside is found a perpetual almanac, with certain astronomical tables. The subject on the exterior of the other side is our Lord washing the disciples' feet, and within are portrayed James VI. and his Queen, enthroned under a

cloth of estate, with the royal arms. This watch probably belonged to the favourite of King James, Robert Car, created Earl of Somerset in 1613, or to his Countess. It bears an escutcheon of his arms, within a garter, ensigned with an earl's coronet. The bearing is the quarterly coat, as described by Nisbet, citing Ashmole, in regard to special concessions of arms of augmentation to knights of the garter. "The kings of England, as sovereigns of that order, have been of late in use to grant to the knights of that order new arms to quarter with their paternal ones, on banners (which ought to hang over their stalls), lest otherwise they should seem too naked, as King James I. of Great Britain was pleased to do to Robert Car, Viscount of Rochester, afterwards Earl of Somerset, to whose paternal coat, being *gules*, on a chevron *argent*, three stars of the first, he first added a lion passant guardant *or* in the dexter chief point, as a special gift of favour, being one of the lions of England, and then, says our author, a new invented coat to be borne quarterly, being, quarterly, *or* and *gules*."—*Essay on Armories*, p. 149.

SIR THOMAS HEPBURN, BART.

PAINTINGS, DRAWINGS, SPECIMENS OF FICTILE MANUFACTURE, CASTS, &c. (SEE ALSO STUART RELICS.)

Portrait of KING RICHARD III., on panel, a painting of the later part of the fifteenth century; it has not been ascertained by what painter of that period it may have been executed. It was formerly in General Stibbard's possession, and afterwards in the collection of Mr. Brown of Newhall. The king is portrayed with the usual low-crowned bonnet, to which a jewelled ornament is attached; the head three-quarters to the right; hair long; a jewelled collar; he seems to be placing with his right hand a ring on the little finger of the left; the ground crimson. Pennant, in his *Journey from Chester*, p. 408, mentions a similar portrait of Richard at Hatfield; there are also two portraits of that king[1] in the Collection bequeathed to

[1] One of these portraits represents Richard III. with a short sword in his right hand. A portrait similar to that above described, in Mr. Gibson Craig's Collection, is engraved in the *History of Sir T. More*, edited by Singer. Chiswick, 1821.

the Society of Antiquaries by the late Rev. T. Kerrich, and described in the *Archæologia*, vol. xxii. p. 449, one of them representing Richard in the act of placing a ring on the third finger of the left hand.[1] The costume and collar differ also from those of the curious portrait exhibited. Portrait of a lady, attributed by Dr. Waagen to Hans Schäufelein, dated 1538; also another portrait, considered to bear much resemblance to Lady Jane Grey. It was in the Hyndford Collection.—Portrait of Sir Walter Raleigh, dated 1598, *æt.* 44, and the companion portrait of Lady Raleigh, *æt.* 35. These remarkable portraits were long in the possession of the Earls of Hyndford. Sir Walter appears in elegant costume, white sleeves, a black doublet richly adorned with pearls and embroidery, and a long scarf is tied to his left arm. A map of Cadiz is seen hanging at the upper corner of the picture. These portraits are half-lengths, life size, and have been attributed to Zucchero. A ball appears falling from Lady Raleigh's left hand, and near it is inscribed—*Laisse tomber le monde.* Oldys has given the following interesting description of similar portraits of Sir Walter and Lady Raleigh: "A year before this[2] the Lady Raleigh's picture was also painted, as appears by the date upon it. It is a half-length, like the first, but painted on board; a high finish'd piece, in the labour'd manner of those times, by some masterly hand; has been well kept, and is doubtless an original. It represents her a fair handsome woman, turned perhaps of thirty. She has on a dark colour'd hanging-sleeve robe, tufted on the arms; and under it a close-bodied gown of white sattin, flower'd with black, with close sleeves down to wrist; has a rich ruby in her ear, bedrop'd with large pearls; a lac'd whisk rising above the shoulders; her bosom uncover'd, and a jewel hanging thereon; with a large chain of pearl round her neck, down to the waist. These are all the paintings I have seen of them, that I can count authentic, or most likely to bear any true resemblance. But I have been credibly inform'd of a picture of Sir Walter Raleigh, in miniature, taken not long before his death; and another at large, representing him also in a white suit, which he had, beset with jewels, to the value of threescore thousand pounds; and that one

[1] It has been engraved for the Third Series of *Original Letters*, edited by Sir H. Ellis, vol. ii.

[2] The last of Queen Elizabeth, namely, 1602-3.

diamond thereof, worth a hundred pounds, remained in the family till the beginning of the late Queen's reign. In this picture there is a ribbon-garter, fring'd at the ends, ty'd about his left arm. This, according to the tradition that remains in his family, was his lady's (otherwise might be thought one of the queen's favours at the Tilt-yard), which he brought one morning, when he was oblig'd to attend her majesty early, as a token that, for dispatch, he had rode a hundred and twenty miles since he took leave of her late the night before."[1]—Portrait of Sir William Anstruther, of that Ilk, grand carver to James VI., King of Scots. "*Anno* 1591, *Ætatis suæ* 36." He wears a red doublet slashed and pinked, with a black jacket lined with red, and having large filigree buttons. The right hand, on which is a bracelet, rests on his side; the left on his sword-hilt. He wears a hat; has a peaked red beard and long moustachios.—Portrait of Madame de Pompadour, by Boucher, in a white silk dress, seated in a garden; on an open book in her hand there appears the date 1758. From Lord Fife's Collection.

MR. JAMES GIBSON CRAIG, F.S.A. SCOT.

An exquisite portrait of MADAME DE POMPADOUR, by Boucher. She appears in a blue silk dress. This painting was in the collection of the late General Ramsay. THE HON. LORD MURRAY.

Portrait, supposed to be that of JAMES V., King of Scots.—Portrait of a gentleman of the times of Elizabeth, with an escutcheon of the arms of Palmer, of Kent; *Argent*, a chevron *sable*, between three palmer's scrips: crest, an arm holding a broken sword. On panel, height, 22 inches; width, 18 inches. On the back of the panel is the following inscription—"Sir Henry Palmer, Knt., Comptroller of the Navy to Queen Elizabeth, 1599. He left issue, one son, Sir Henry Palmer, who married Ann, daughter of Dr. Isaac Bargrave, Dean of Canterbury." Sir Henry, Comptroller of the Navy, was of a Kentish family originally settled at Snodland. He resided at Howlets in Bekesbourne, Kent; and a stately tomb, with his kneeling effigy, still exists in the church of that parish. The inscription

[1] Oldys' *Life of Sir Walter Raleigh*, p. cxlv. London, 1733. The portrait described by Aubrey as at Downton may now be seen in the National Portrait Gallery.

records his death, November 20, 1611, with much eulogy of his character and services. The portrait is a work of considerable merit, and is attributed by Mr. David Laing, into whose possession it has passed, to Mark Garrard. MR. HUGH PATON, EDINBURGH.

Miniature portrait of ANNE OF CLEVES, attributed to Holbein.—Portrait, which has been supposed to represent Lady Jane Grey, and attributed to Lucas de Heere. A similar portrait, in the Earl Spencer's gallery at Althorp, is engraved in Dibdin's *Bibl. Decameron*, vol. iii. p. 249. Both portraits, however, bear a strong resemblance to that in the gallery at Versailles (*Catalogue* by E. Soulié, 1855, No. 3081), described as Marguerite de Vangest, mistress of Charles v. She died in 1586, and was mother to Margaret of Austria, Duchess of Parma, who governed the Netherlands.—Portraits of a young gentleman and lady, respectant: he wears a close-buttoned dress, black, with broad white stripes; a narrow falling band laced. Under his right arm appears the handle, doubtless, of a wheel-lock pistol; round his neck passes a red cord, to which a spanner for turning the wheel-lock is appended. On a table before him, covered with green cloth, is a mariner's compass, to which he points with the forefinger of the right hand. Above, over his left shoulder, as if seen through a window, there is a three-masted ship in full sail, with St. George's red cross flying on the maintop. The young lady wears a black-and-white dress; her light brown hair is enclosed in a net, with a rich "billiment" or circlet of goldsmiths' work around her head. A massive gold chain passes thrice round her neck. In her left hand she holds a green scarf; and in her right, a rose, upon which falls a ray, probably intended for a blast of wind issuing from clouds in the upper corner of the picture. To a thick stem of a tree between the figures, is appended an escutcheon of the arms of Honing of Carlton, Suffolk, with several quarterings, impaling those of Cutler of Eye, also with quarterings. On panel, height, 8 inches; breadth, 14 inches. On the back has been written by a former possessor, "Sir Francis Drake." By comparison, however, with the curious family picture of the Honing family, bearing the date 1586, now in possession of the Marquess of Donegal, and described in the *Collectanea Topographica*, vol. vii. p. 395, it appears that the person here portrayed is Roger, tenth son of William

Honings of Carlton, by Frances, daughter of Nicholas Cutler. William Honings was clerk of the Privy Council, 37 Henry VIII. The young lady appears, by Lord Donegal's picture, to have been their eldest daughter Jane, said to have died on her wedding day in 1551, and probably here represented in her nuptial attire. Roger appears also to have died young; perhaps at sea. One member of the family served in the Netherlands. The curious painting, of which this is a duplicate portion, portrays the clerk of the Privy Council and his wife, surrounded by fourteen portraits of their children, in small compartments, suspended, as it were, on the family tree, with the achievement of arms hung upon the trunk below.

MR. DAVID LAING, KEEPER OF THE SIGNET LIBRARY, EDINBURGH.

Portrait of EDWARD VI., King of England, by Guillim Stretes, painter to the Court in 1551.[1] It is on panel, of life size; the ground green and diapered. Dimensions: height, the frame not included, 2 feet 1 inch; width, 1 foot 6 inches. This very pleasing portrait was obtained in 1844, through the late Mr. Patrick Fraser Tytler, for the present possessor, by whom the accompanying plate has been most kindly contributed. This portrait is described in the *Catalogue* of the Portraits of King Edward VI., by Mr. John Gough Nichols, F.S.A., appended to the Memoir of that Prince recently edited for the Roxburghe Club. It appears that Guillim or Guilliam Stretes, a Dutchman, was employed to paint portraits of Edward for foreign ambassadors. MR. JAMES MAITLAND HOG.

Miniature portrait of the EARL OF MANSFIELD, set on the cover of a gold snuff-box. Also another snuff-box, richly enameled, and set with a portrait of Ramsay the poet.

THE HON. LORD MURRAY.

Miniature portrait of QUEEN ANNE, by Barthelemy le Maire.

MR. JOSEPH MAYER, F.S.A.

Painting representing the CASTLE of the MAINS, the picturesque residence of Claverhouse. MR. D. O. HILL, SEC. R.S.A.

[1] Walpole's *Anecdotes of Painting*, edit. Dallaway, vol. i. p. 233.

Portrait of MRS. GREAME, eldest daughter of Sir David Threipland. Painted by Ferguson the astronomer, who, when a herd-boy, drew this portraiture, never, as it is believed, having seen a production of the kind; he also constructed a frame for it with much ingenuity. SIR PATRICK MURRAY THREIPLAND, BART.

Small portrait of DAVID HUME, painted in the earlier part of his life. Of oval form, on metal.—An engraving, entitled "Affliction," of interest as being the identical print once in the possession of Dr. Adam Ferguson, which was the cause of introducing Walter Scott to the notice of Burns. The incident is thus related in Lockhart's *Life of Sir Walter Scott*—"At a party at Dr. Ferguson's house, Burns, with caution, asked if any one knew who wrote the affecting lines below the picture. No one could tell but the boy Walter Scott; whereupon Burns, surprised by his youth, said, "Ye'll be a man yet, sir!" MR. ROBERT CHAMBERS, V.-P. SOC. ANT. SCOT.

Portrait of ROBERT FERGUSON the poet, supposed to be the only portraiture of him extant. It is attributed to Runciman, who was his intimate friend.—Portrait, by Wilkie, of his cousin John Anderson, afterwards M.D., and a surgeon in the Navy. This was one of that distinguished painter's earliest attempts at portraiture, during the time that he was a pupil in Graham's Academy, Edinburgh, in 1804.[1] MR. THOMAS SHAW, CUPAR.

Original drawings of the SURVEY of the ROMAN WALL, in Northumberland, from the Tyne to the Solway, executed, under the directions and at the expense of the Duke of Northumberland, by Mr. Henry Maclauchlan, in the years 1852, 53, and 54. Scale, 2 inches to a mile. This important Survey has since been engraved for private distribution. With the Survey of the Roman Watling Street, from the river Swale to the Scottish frontier, previously made by Mr. Maclauchlan for his Grace, and, through his liberal permission, published by the Archæological Institute in 1852, it presents a memorial of the principal Roman works in the Northern Counties, of the highest value to the archæologist.

THE DUKE OF NORTHUMBERLAND, K.G.

[1] See Cunningham's *Life of Wilkie*, p. 70.

Series of drawings of the sculptures on TRAJAN'S COLUMN, displaying on a large scale the whole of the curious subjects illustrative of military affairs, costume, and all the details of warfare in Roman times.—Series of views of the most striking features of the Roman Wall in Northumberland, drawn by Mr. H. Burdon Richardson.—The Bayeux Tapestry, a complete facsimile reproduction of that remarkable work, on the same scale as the original, and in colours; the result of careful examination of the tapestry now preserved in the Public Library at Bayeux. It measures 214 feet in length, by 20 inches wide. A dissertation on this valuable historical monument has been published by Dr. Bruce, with representations of the whole series of subjects. THE REV. J. COLLINGWOOD BRUCE, LL.D., F.S.A.

An extensive series of water-colour drawings, illustrating the earlier periods of archæology, from the antiquities preserved in the Museums at Hanover, Berlin, Mecklenburg, and other collections in the north of Germany; together with analogous types found in this country.

MR. J. M. KEMBLE.

Drawing of the Mosaic of the battle of Alexander and Darius, at Issus, discovered in the house of the Faun, at Pompeii, in 1834. It is considered to be the finest antique specimen of pictorial composition known.—Series of drawings, illustrative of the Mosaic decorations of ancient art, in the earliest Christian Churches at Rome and Ravenna. The subjects included Mosaic ornaments, with figures on a white ground from the ceiling of the ambulatory of S^ta^ Costanza, at Rome, A.D. 399.—A portion of Mosaic, from the Arch of Triumph of S^ta^ Maria Maggiore, at Rome, A.D. 431, showing the infant Saviour enthroned alone, attended by angels; the Virgin seated on a separate throne beside him.—Mosaics of the Arch of Triumph and Tribune of S^to^ Paolo fuori le Mura, at Rome, A.D. 450.—Interior of the Chapel of Galla Placidia, at Ravenna, commonly called SS. Nazaro e Celso; Mosaic ornaments on a blue ground, A.D. 450; and Mosaics in the centre of the dome of the Baptistery, Ravenna, of the same date, representing the baptism of our Lord, surrounded by the twelve apostles and thrones of the evangelists.—Mosaics of the Tribune or Apsis of SS. Cosmo e Damiano, at Rome, A.D. 530. The saints are accompanied by the apostles Peter and Paul; Pope Felix IV.

wearing the pallium ; and S. Theodore, a Greek, wearing the Imperial mantle.—Mosaic of S. Agnes, from the centre of the tribune of the Basilica S^ta^ Agnese, at Rome, A.D. 630, showing the decline of art, and indifference to all technical proficiency.—Mosaic from the triclinium of Leo, at Rome, representing Charlemagne receiving a banner from St. Peter, A.D. 800.—Mosaics in the church of S^ta^ Prassede, at Rome, A.D. 820 ; one of them in the Tribune, showing an ignorant copy of the mosaics in the Tribune of SS. Cosmo e Damiano ; the other being the ceiling of a chapel, containing a medallion of the Saviour holding a volume of the Gospels ; also a view of the interior of the church, showing the relative positions of the mosaics on the Tribune, Arch of the Tribune, and Arch of Triumph.—Mosaic of the Tribune of Old St. Peter's, at Rome, probably constructed by Pope Formosus, A.D. 895, and destroyed when the present fabric was commenced : from a drawing in the Vatican Library. The names of the figures are written in Greek, as well as in Latin.—Mosaic on the exterior of the Duomo at Spoleto, by Solsernus or Solsternus, A.D. 1220, or, according to Rossini, 1207.—The celebrated Navicella, a mosaic executed from a design by Giotto, about A.D. 1300, for the Vestibule of Old St. Peter's, at Rome.—A profile head of our Lord, enlarged, from a mosaic of the fourth century, found in the catacombs of St. Calixtus, at Rome ; the original is preserved in the Christian Museum at the Vatican ; also, the earliest known portraiture of our Lord, from a painting on the ceiling of a chamber in the same catacombs.—Sepulchral excavations in the catacombs of St. Pontianus, at Rome, used as a baptistery ; showing the earliest representation of the baptism of our Lord.—The earliest representation of the Madonna and infant Saviour enthroned together ; taken from S. Apollinare Nuovo, at Ravenna, formerly the Basilica of Theodoric, A.D. 553. After the condemnation of Nestorius, A.D. 431, the Virgin was represented as mother of God—*Theotokos*.—The earliest known representation of the Crucifixion, from a Syriac MS. in the Public Library at Florence.[1]—Facsimiles illustrative of the progress of Art, as exemplified by MSS. : a page of the MS. Book of Genesis, part of the Cottonian Collection, injured by fire before it was deposited in the British Museum ; date possibly as early as the second century ;

[1] D'Agincourt (vol. vi. p. 93) attributes the date to the sixth century, but it is probably of a later period.

the creation of Adam, and a seated figure of the Saviour, from the Bible of Charles the Bald, in the British Museum ; illuminations in an Anglo-Saxon Psalter, Harl. MS. 603, date about A.D. 990 ; the Annunciation, and a seated figure of our Saviour, from a Byzantine MS., dated A.D. 1066, in the British Museum ; figure of our Saviour, and portrait of Matthew Paris in adoration, from an autograph MS. of his history in the British Museum.—Photograph from the fresco painting by Andrea Orcagna, in the Campo Santo at Pisa, date about 1350. It forms part of a large picture representing the Last Judgment ; the archangels are directing the dead as they rise from their graves, and King Solomon is seen pausing, before he determines on which side to range himself.—Enlarged copy of an illumination in a MS. in the British Museum (fourteenth century, Arundel MS., 83), illustrating the legend of *Les Trois Vifs et les Trois Morts*, usually accompanied by St. Macarius.—Russo-Greek painting, representing the Virgin and infant Saviour, exhibiting the ugliness in which the later Greek Church delighted in such sacred portraitures.—Facsimile, original size, of a mural painting in the chapel of the Bishop's palace at Chichester ; also, a drawing of the Tapestry preserved in St. Mary's Hall at Coventry, the work of Flemish artists in the reign of Henry VII., but apparently representing the Court of Henry VI. and his queen, Margaret of Anjou, accompanied by saints, which seem to have especial reference to the guilds of Coventry.[1]

MR. GEORGE SCHARF, JUN., F.S.A.

Series of drawings from the PAINTED GLASS in Fairford Church, Gloucestershire, supposed to have been placed there by John Tame, who commenced building the fabric in 1493. An ancient roll, descriptive of these windows, is printed in Hearne's edition of Roper's *Life of Sir T. More*. MISS M. A. KYMER, FAIRFORD.

Drawing of a MURAL TOMB and effigy at Beaulieu Abbey, Ross-shire. It is supposed to be the memorial of Kenneth Mackenzie, eighth baron of Kintail, who died December 7, 1491. The Earls of Seaforth are his lineal descendants.—Drawing by Dr. Daniel Wilson, engraved in his *Memorials of Edinburgh*, vol. i. p. 174, and representing, on a large scale, the house erected by Robert Gourlay, a

[1] *Archæologia*, vol. xxxvi. p. 438.

wealthy burgess, in 1569, and demolished in 1835. It was situated in the locality known as the Old Bank Close, where the earliest banking institution in Scotland was established. Dr. Wilson has given an interesting history of "Gourlay's House" and its successive occupants. MR. J. WHITEFOORD MACKENZIE.

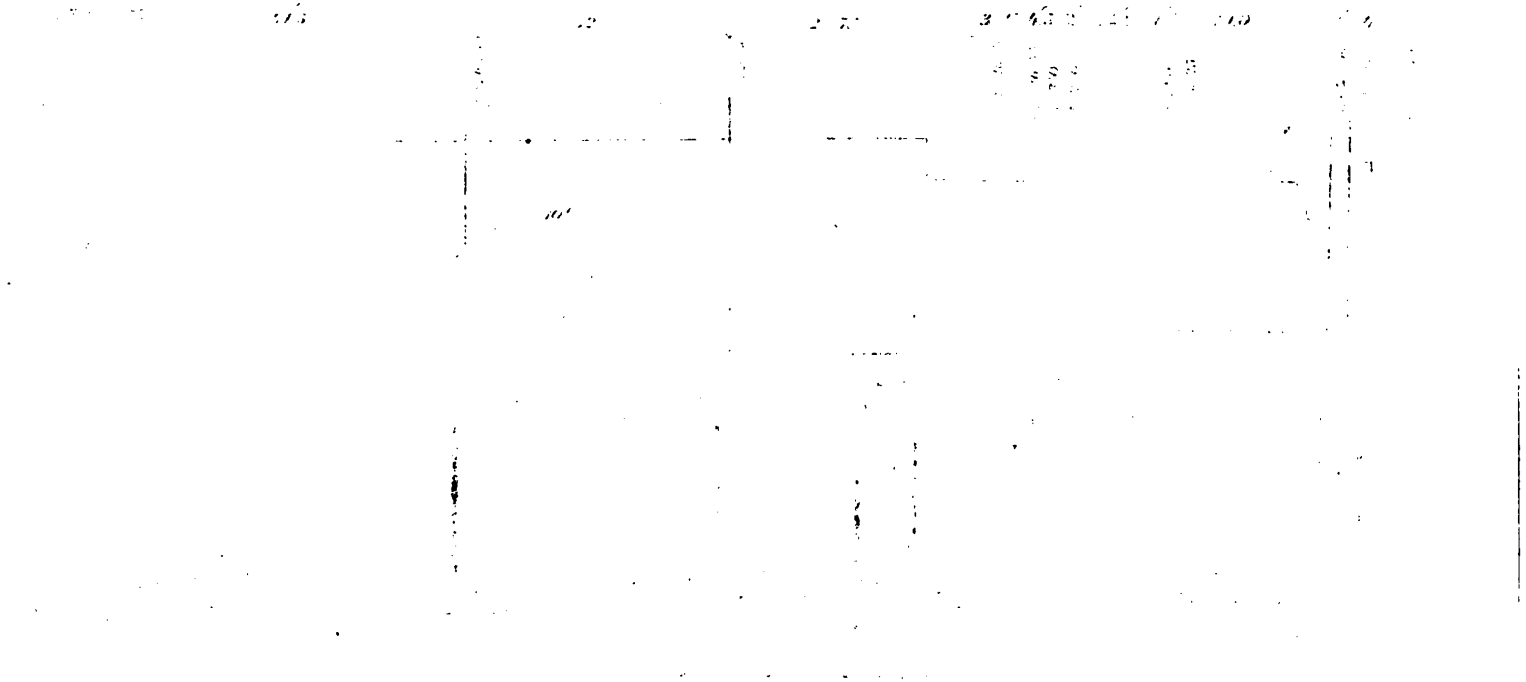
Drawings and Plans illustrative of the antiquities of ORKNEY and SHETLAND, especially of the burgh of Mousa, Shetland, and of the Cathedral of St. Magnus, in Orkney, with representations of several sculptured and incised slabs. SIR HENRY DRYDEN, BART.

ANCIENT MAPS of Edinburgh. The earliest, entitled *Edenburgum Scotiæ Metropolis*, appeared in the *Theatre of the Cities of the World* in 1575.—Bird's-eye view of Edinburgh, by Gordon of Rothiemay, 1647; drawn and engraved by F. de Wit.—View of Edinburgh from the south; date about 1660; engraved by Roumbout vanden Hoyen. —William Edgar's Plan of Edinburgh, 1742.—See a full account of ancient maps of Edinburgh in Dr. Wilson's *Memorials*, vol. ii. p. 201. MR. T. B. JOHNSTON.

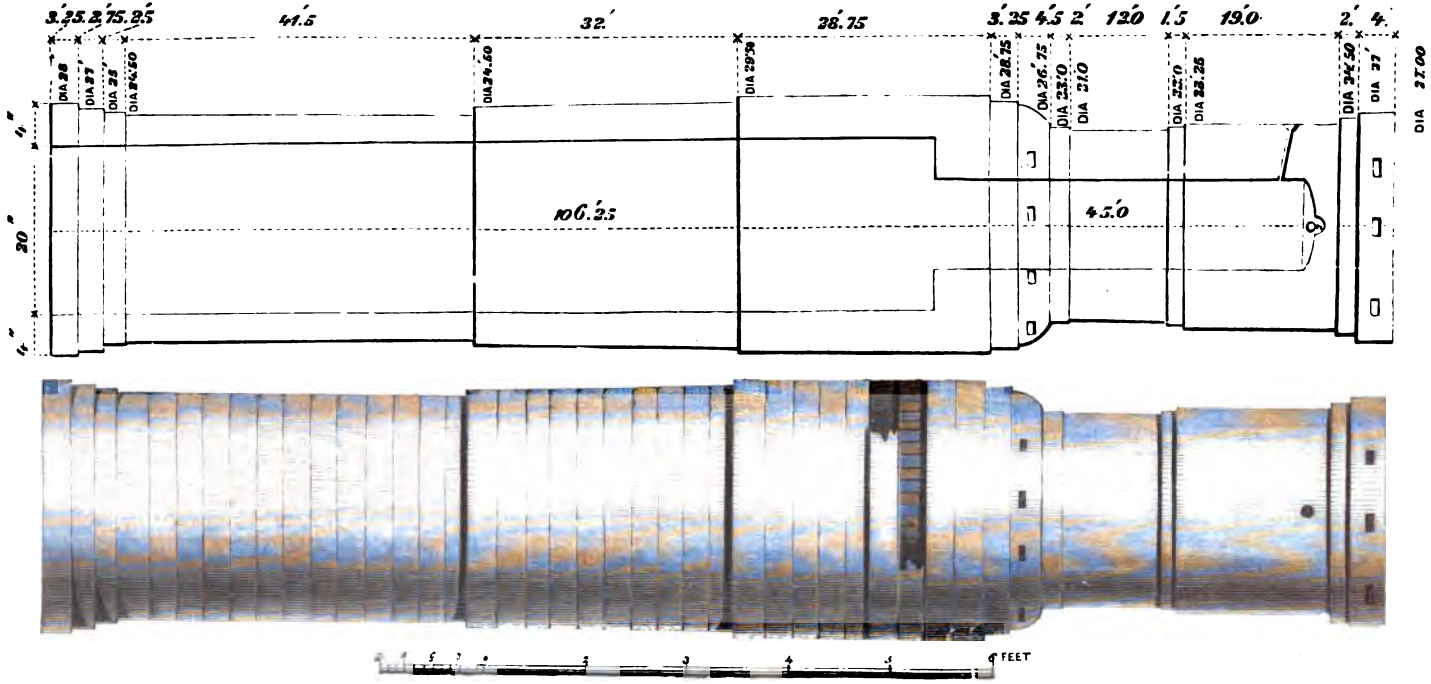
Copy of a drawing and section of MONS MEG, by Lieutenant Bingham, R.A.—See Mr. Hewitt's memoir on this remarkable bombard, preserved at Edinburgh Castle, *Archæol. Journal*, vol. x. p. 25. MR. J. HEWITT.

Six sketches in water-colours, views of ancient buildings in Edinburgh. MR. JAMES DRUMMOND, R.S.A.

A Dish of ITALIAN MAJOLICA, probably made at Deruta, near Perugia. On a boss in the centre is a female head in profile, with the inscription,—*Ysepia B(ella)*. Date, about 1520.—A dish painted in blue, and lustred yellow. In the centre is seen Jael bearing the head of Sisera. This subject is surrounded by a border of arabesques and Cupids in relief. Date, about 1520.—A plate painted in blue, with fine yellow and ruby lustres. In the centre is portrayed a youthful St. John the Baptist, within a border of scroll-ornament in slight relief. At the back is the date 1531.—A small plate painted in blue, with yellow lustre. It bears the sacred monogram, ꝟḣ'ꝭ (Jesus). Date, about 1510.—A fine plate, probably painted



ANCIENT ORDNANCE PRESERVED AT EDINBURGH CASTLE.



Mons Meg supposed to have been used at the Siege of Dumbarton 1489 and at Norham 1497 in the Reign of James IV King of Scots

by Georgio Andreoli, commonly known as Maestro Giorgio at Gubbio. It has fine yellow and ruby lustres : in the centre Cupid bound. It bears an initial, probably G.—A deep saucer or fruit-dish of Gubbio ware : in the centre is a flying Cupid in *grisaille*, and the border is of scrolls with metallic reflections : at the back is the signature of an artist, the initial N., or possibly Z.—A deep dish, probably painted at Castel Durante, near Urbino. In the centre is a half figure of Judith. W IVDITA B. (for *Bella*).—Fragment of a fine plate, probably painted at Faenza, and ornamented with arabesques and monsters, among which appears the date 1524.—Two plates, ornamented with arabesques and shields of arms of German families. Style of Urbino. Date, about 1570.—A small plate, probably painted at Padua, or at Castel Durante, ornamented with trophies.—A tile or *plaque* of Neapolitan majolica, probably painted by one of the Grue family, about 1720.—An ewer of elegant form, ornamented with arabesques, probably made at Pesaro. Date, about 1600.—A *canette* of white stoneware, with shields of arms. Sixteenth century. THE HON. BOARD OF MANUFACTURES, EDINBURGH.

A fine PLATE, painted at Urbino, by Francesco Xanto Avelli, of Rovigo, in 1531 (?)

THE PHILOSOPHICAL SOCIETY OF NEWCASTLE-ON-TYNE.

Terracotta model of the statue of MOSES, by Michael Angelo. It was obtained at Rome in 1802, for John Clerk, afterwards Lord Eldin, by Mr. James Irvine, who stated that there were two casts of this sculpture commonly sold in Rome, one larger and the other of smaller dimensions than this terracotta, which was superior in execution to both of them. A terracotta of the same statue, very similar to that exhibited, was in the collection of the late Mr. John Hardwick of London.—Canette of stoneware, date, 1573 ; mounted with silver gilt, the mounting apparently of English workmanship. MR. JAMES GIBSON CRAIG, F.S.A. SCOT.

Cast from a fragment of a SCULPTURED CROSS, inscribed on the edge with Runes ; found in the tower of the church of Kirk Braddan, in the Isle of Man. It had been used as part of the lintel of a doorway leading from the tower into the roof of the church ; and having

Fragment of a Cross inscribed with Runes, found in the Tower of Kirk Braddan Church, Isle of Man.

UTR : RISTI : CRUS : THONO : AFT : FROKA : FATHUR : SIN : IN : THURBIAURN : SUNR · · · ·

Oter erected this Cross to Froga his father but Thörbiörn son of · · · ·

Dimensions, height 32 inches, breadth at top 7 inches, at base 12 inches, thickness 3½ inches.

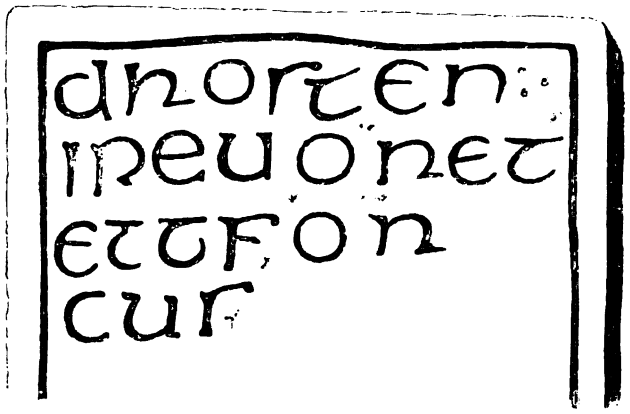
been removed in 1855, it is now placed in the churchyard, near the remarkable monument of the same age existing there. These differ from the other crosses in the Isle of Man, and approach more closely to the fashion of the crosses in Iona and in Ireland. The inscription has been thus deciphered :—UTR : RISTI : CRUS : THONO : AFT : FROKA : FATHUR : SIN : IN : THURBIAURN : SUNR · · · · Oter erected this cross to Froga his father, but Thörbiörn son of · · · · the concluding words probably gave the name of Thörbjörn's father, and the verb—GIRTHI—made it, as found in another inscription, at Kirk Andreas, Isle of Man. It has been supposed that Oter may have been Other or Ottar, the Jarl or Viceroy of the island, appointed by Magnus Barbeen (barelegs) in 1093, when Goddard Crovân was expelled. The *Chronicon Mannice* records that Other was slain in an insurrection in the year 1098.[1] This cast was presented by Mr. Cumming to the Museum of the Society of Antiquaries of Scotland. THE REV. J. G. CUMMING, M.A., F.G.S.

Casts from four STONE MOULDS for casting bronze celts—1. Mould found near Girvan, Ayrshire, figured *ante*, p. 21. 2. Mould in two pieces, found at Rosskeen, Ross-shire, figured *ibid.* 3. Mould of unusually large size, found at Théville, arrondissement de Cherbourg, from a cast presented to the Museum of the Antiquaries of Scotland by Lieut.-General Ainslie ; *Synopsis* of the Museum, p. 17. Also, cast of a mould for Buckles, found at Dalkeith, figured p. 64, *ante*.—Cast of the inscription on a sculptured cross in the churchyard of St. Vigean's, Forfarshire, figured in Mr. Chalmers' *Monuments of Angus*, plate i. ; in Mr. Stuart's *Sculptured Stones of Scotland*, plate lxix. and p. 21 ; and noticed in Dr. Wilson's *Prehistoric Annals*, p. 505.[2] Mr. Westwood has observed that the inscription, of which no satisfactory translation has been given, is in the debased form of

[1] See a more detailed account of this monument by Mr. Cumming, *Archæol. Jour.*, vol. xiv. p. 263. The Cross at Kirk Braddan is figured, *ibid.* vol. i. p. 75, and in the *Runic and other Monumental Remains of the Isle of Man*, by the Rev. J. G. Cumming, p. 29, pl. viii. The inscription above cited as existing at Kirk Andreas will be there also found, p. 31, pl. iii.

[2] See also the proposed interpretations of the inscription by Mr. Skene, *Proceedings of the Antiquaries of Scotland*, vol. i. p. 82 ; by Mr. Ramsay, *Proceedings of the Royal Irish Academy*, vol. iii. part 3 ; and by Mr. Westwood, *Archæological Journal*, vol. ix. p. 286.

Roman uncial and minuscule characters, used on Irish and British, as well as on subsequent Anglo-Saxon monuments. He deciphers



Inscription on one edge of the Cross at St. Vigean's, Forfarshire

the letters thus (see woodcut), pointing out the three dots at the end of the first line, indicating a full stop; and he suggests that the last letters may be the name of the person commemorated, Forcus or Feargus?—Cast of a sculptured monument found in the chancel of Aberbrothock Abbey; it is apparently the front of an altar tomb, with figures in niches, &c. It has been attributed to Abbot Walter Paniter, 1411-1443. This sculpture is fully described in the *Proceedings of the Antiquaries of Scotland*, vol. i. p. 13.—Cast of a sculptured ornament, with the monogram of the Saviour's name, from Trinity Church, Edinburgh.—Cast of a panel of oak, sculptured with the arms of James Kennedy, consecrated bishop of St. Andrews, 1440.—Cast of a sculptured bracket from Melrose Abbey Church, representing a man playing on the bagpipes, and an angel playing on an instrument like a guitar.—Cast of the interlaced monogram of George Heriot, from Heriot's Hospital.[1]

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MR. HENRY LAING, EDINBURGH.

[1] Any of the casts above described, as also casts in sulphur, &c., of the Royal, Baronial, and Ecclesiastical Seals of Scotland, described in Mr. Laing's *Catalogue of Seals*, may be obtained from him, 3, Elder Street, Edinburgh.

A model of KINNAIRD CASTLE, Perthshire. After Alexander (the Fierce) had finished the Castle of Baledgerno, supposed to have received its name as having been founded by his brother King Edgar, 1107, he built the Castle of Kinnaird for the same purpose as Bal-Edgar, to suppress the robbers infesting the Carse of Gowrie from the North. This fortress continued in possession of the Crown until 1172. James VI. passed a week there in 1617. It has recently been restored by the present proprietor, Sir P. M. Threipland.—A small stone model of the CASTLE of the MAINS of FINTRY, Forfarshire, the residence of Claverhouse.

SIR PATRICK MURRAY THREIPLAND, BART.

Two ITALIAN CASKETS, of wood, decorated with ornaments in relief, of elaborate and beautiful character. Vasari mentions these productions of Italian taste, and their peculiar decoration by means of a plastic composition applied to wood. A notice of this process of mediæval art, will be found in his *Life of Francesco l'Indaco*, where he describes the *écritoire* in the Medici Palace, made for the Duchess Margaret of Austria, finely ornamented with *stucco*. Vasari observes, that, as he believed, it would be impossible to produce in silver so successful a result as L'Indaco had effected in stucco. Schorn has remarked on this passage, that stucco appeared to be an unusual decoration for such a purpose; these caskets, however, show how it might be employed with great beauty of workmanship. The ornaments consist of figures, foliage, and arabesques, formed of a hard white paste, affixed on a stamped and gilt ground; in one example the paste is slightly coloured. These caskets were brought from Italy by Mr. W. B. Johnstone, Treasurer of the Royal Scottish Academy. THE HON. BOARD OF MANUFACTURES, EDINBURGH.

A set of twelve FRUIT TRENCHERS, used in the times of Elizabeth and James I., when fruit and sweetmeats were handed round after dinner, &c. They are round, the form most commonly adopted, and are formed of wood (beech ?), cut very thin, and elaborately painted on one side with a border of flowers and fruit, enclosing a circular medallion, inscribed with a verse or posy. Occasionally texts from Holy Writ are introduced, appropriate to the moral or sentiment of these quaint rhymes. The following may serve as ex-

amples of the posies on the set exhibited, which has been preserved in its original wooden case. It was obtained from the Collections of the late Rev. Dr. Godfrey Faussett of Heppington, Kent :—

Thy good well got by knowledge skyll
Will helpe thy hungrye bagges to fyll:
But riches gained by falsehoodes drifte
Will run away as streames full swifte.

What needes such cares opprese thy thought,
For fortune saithe y^{t} hap is naught:
A shrowe thy chance is for to keepe,
But better a shrowe say than a shrepe.

—Also four trenchers, inscribed with verses, part of another set, together with the original case, which is ornamented with the Royal Arms. Date, the close of the sixteenth century.[1]

MR. JOSEPH MAYER, F.S.A.

A CROSIER-HEAD, carved in oak, found during the repairs of the choir of Kirkwall Cathedral in 1848, in the tomb attributed to Bishop Thomas de Tulloch, 1422-48. It lay near a skeleton, with a chalice and paten, modelled in white wax. The crosier, here figured, measures 11½ inches in length. A detailed notice of the discovery is given in Dr. Wilson's *Prehistoric Annals*, p. 667.

MR. JAMES ROBERTSON, SHERIFF-SUBSTITUTE OF ORKNEY.

[1] See detailed notices and representations of various fruit trenchers of the same age, *Archæological Journal*, vol. iii. p. 332.

EMBROIDERIES, TAPESTRY, ANCIENT DRESSES, CARVED FURNITURE, &c.

A richly EMBROIDERED CHASUBLE of blue damask, with a cross of crimson velvet, bearing the arms of Stafford, Duke of Buckingham.—A remarkable *antependium* of crimson velvet embroidered with gold, and supposed to be of the time of Edward I.; a portion of the designs wrought upon it, representing the Adoration of the Magi, is figured in the *Calendar of the Anglican Church*, published by Mr. J. H. Parker, p. 33.—Also another chasuble, of purple and crimson velvet, with embroidery of coloured floss silk and gold thread; and an *antependium* of white silk and coloured velvet in alternate stripes. These beautiful chasubles are of the fifteenth century: they are figured in the *Art Treasures of the Manchester Exhibition*, by Mr. Waring.

MR. HENRY BOWDON, CHESTERFIELD.

The Standard of EARL MARISCHALL of Scotland, carried at Flodden Field, September 1513, by "Black John Skirving" of Plewland Hill, his standard-bearer, who was taken prisoner. He had, however, previously concealed the banner about his person. It was preserved in possession of the Skirving family, and was presented to the Faculty of Advocates by Mr. William Skirving, of Edinburgh, early in the present century. This interesting relic displays the arms and motto of the Keith family.

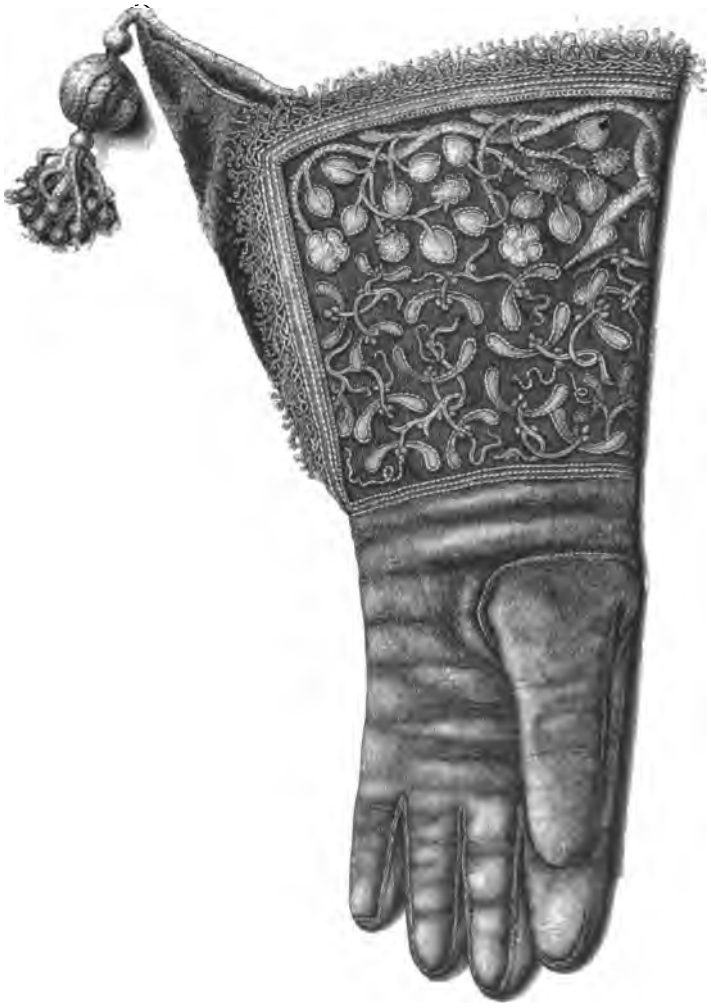
THE FACULTY OF ADVOCATES, EDINBURGH.

The "SKIRVING BANNER," long preserved in possession of the Incorporated Weavers of Selkirk, and traditionally stated to have been brought from Flodden Field by a burgess of that town of the Skirving family, who took part in that conflict. The inhabitants of Selkirk accompanied the king of Scots in great force on that occasion. The banner is in very decayed condition, and its original proportions are lost: it is of green taffeta, with blue and yellow fringes; it is embroidered with devices now inexplicable, with the exception of two shuttles, the symbol of the craft. The dimensions

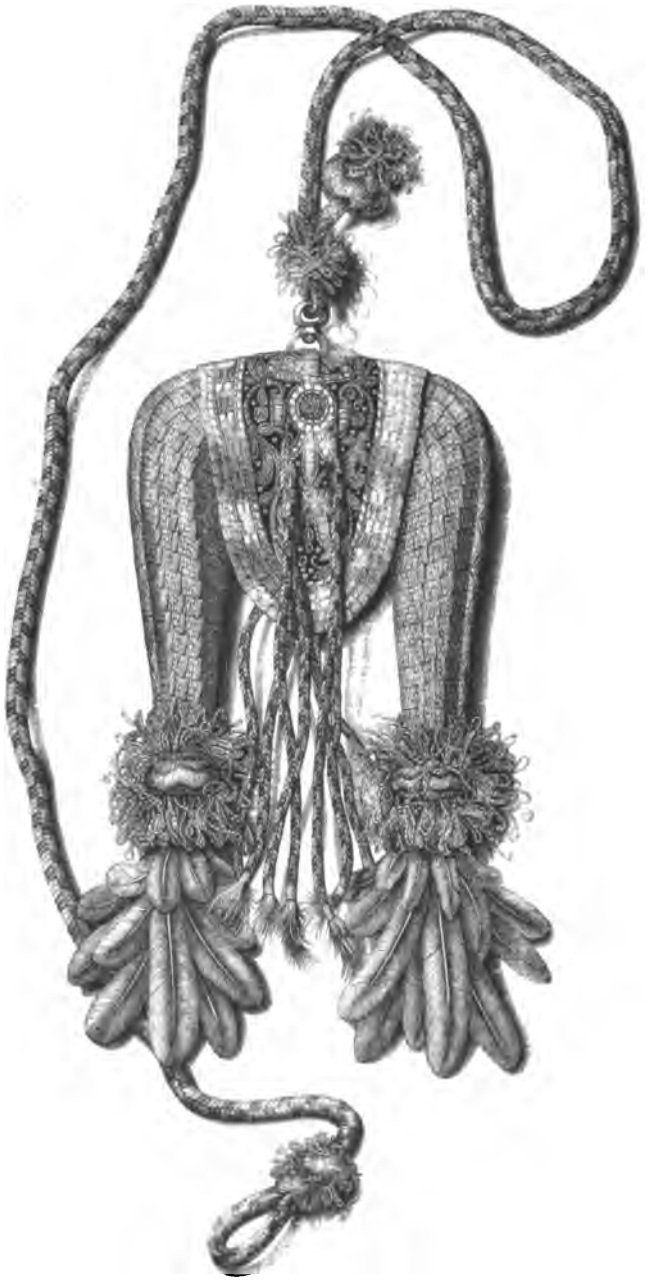
in its present state are, breadth 3 feet, length 4 feet 6 inches; but it is doubtless much shorter than it had originally been. Among the embroidered devices one has been described as resembling an eagle. THE INCORPORATION OF SELKIRK WEAVERS.

Ancient TAPESTRIES and embroidered hangings, portions of the valance of a bed, &c. On one piece, possibly of the fifteenth century, appears the hart panting after the water-brooks, inscribed "ut cervus," &c., in allusion to Psalm xlii. 1. On the narrow pieces of needle-work, 13 inches wide, doubtless part of the furniture of a state-bed, appear the following arms: quarterly, 1. and 4. gyronny of eight pieces, *or* and *sa.*, Campbell; 2. *arg.* a galley *sa.*, Lorn; 3. *or*, a fesse checky *arg.* and *az.*, Stewart of Lorn; impaling paly of seven *arg.* and *gu.*, Ruthven. Above are the initials C C and K R, being those of Sir Colin Campbell, of Glenorchy, and of Katherine his wife, daughter of William, Lord Ruthven. Sir Colin, from whom the Marquis of Breadalbane is directly descended, built Taymouth and Edinample; his marriage, the period to which obviously these embroideries are to be referred, took place before 1551; he died in 1584. On another piece his arms occur without the impaled coat; in one instance with two stags as supporters; in another with an unicorn and a lion sejant, the escutcheon being in that example ensigned with a helmet. With these heraldic decorations are introduced sacred subjects, the Temptation, Adam and Eve driven from Eden, fruit also and flowers, with mermaids and other grotesque decorations. THE MARQUIS OF BREADALBANE,
President of the Soc. of Antiq. of Scotland.

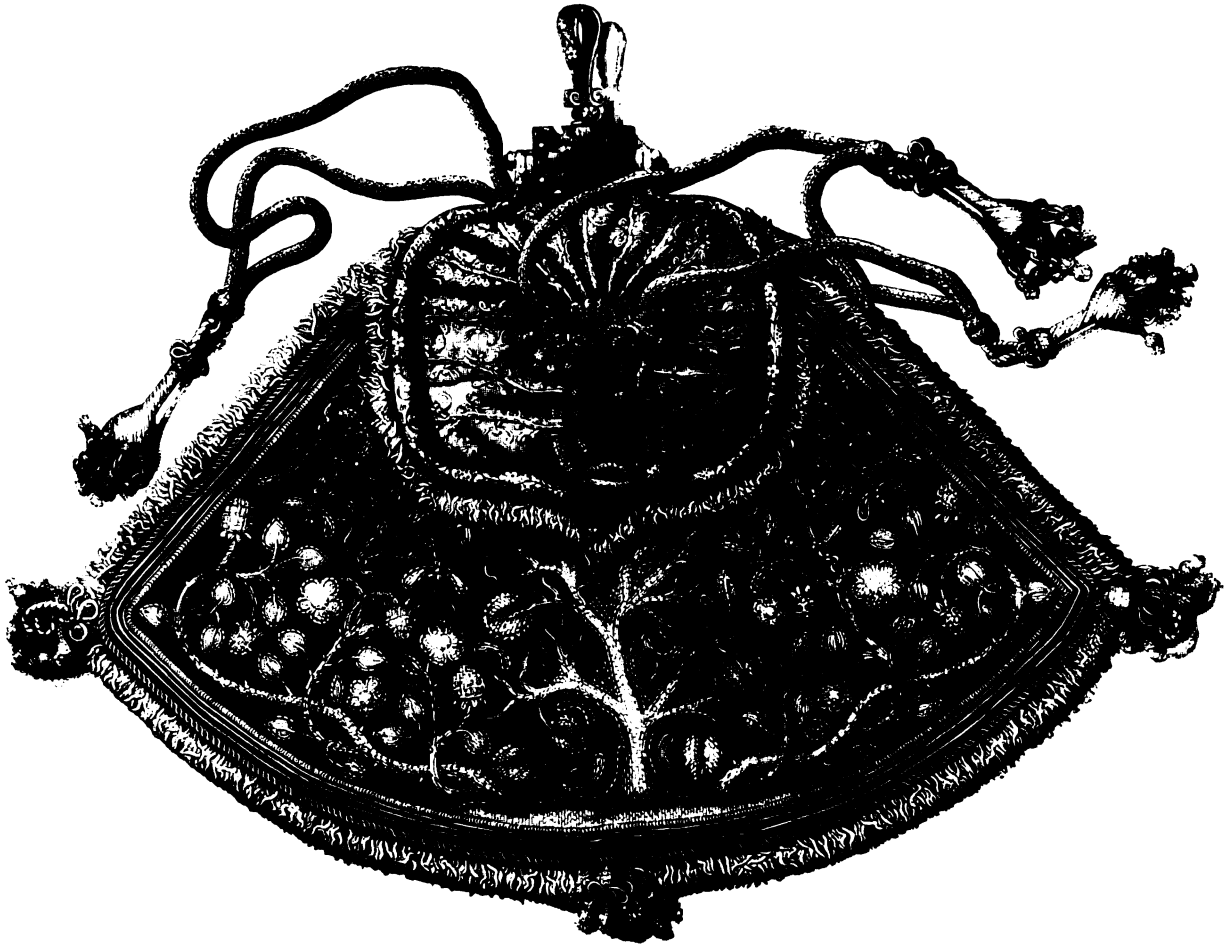
A beautifully embroidered HAWKING-POUCH, attached to a mount of silver gilt, delicately enriched with enameled flowers and blackberries; a lure, originally furnished with tufts of feathers, so as to represent a pair of wings; and a pair of embroidered hawking-gloves. The design, both of the embroidery and the enameled ornament, presents a branching pattern, formed of the blackberry in fruit, and the mistletoe, possibly with some symbolical intention, or appropriate to the autumnal season in which the diversion of falconry was most in vogue. The date of these costly and picturesque appliances of ancient field-sports may be assigned to the later years



EMBROIDERED HAWKING GLOVE.
In the possession of the LADY NORTH.—Date, about 1600



HAWKING LURE.—In the possession of the LADY NORTH.—Date, about 1600



EMBROIDERED HAWKING POUCH, OR GIBBECIERE, with Mountings of Enamelled Silver.—In the possession of the LADY NORTH.—Date, about 1600.

of the sixteenth century. They have been preserved at Wroxton Abbey, Oxfordshire, as family relics. The *Gibecière*, or hawking-pouch, is very curiously formed, with innumerable little receptacles for the jesses, the lunes and tyrets, the hood, creance, the bewits, and the sonorous bells of Milan and Dordrecht, with the other requisites formerly used in falconry. These objects are in the most perfect preservation, and they have been admirably portrayed by Mr. Henry Shaw, F.S.A. (See woodcuts.) Similar pouches appear in the representation of James VI. (King of Scots), with his attendants, engaged in hawking, given in the *Jewell for Gentrie*, 1614, and copied in Strutt's *Horda*, vol. iii. pl. xix. THE LADY NORTH.

A large hanging of TAPESTRY, one of the choicest productions of the Flemish looms, and executed from a cartoon by Rubens. It was recently obtained in Italy. The subject is the baptism of the Emperor Constantine. THE DUKE OF NORTHUMBERLAND, K.G.

Embroidered POCKET-BOOK, worked with silk on a gold ground and edged with silver lace. On one side is a basket of flowers, surrounded with the inscription, FOR THE HONOVRABLE MISTRESS TALBOT OF LAYCOCK; on the other an escutcheon of the arms of Mansel, *argent*, a chevron between three maunches *sable*. PRAY ACCEPT THIS TRIFLE FROM MA · ELIZ · DAVENPORT. Mary, eldest daughter of Sir Thomas Mansel, created, 1711, Lord Mansel of Margam, married in 1716, Ivory Talbot, Esq. of Laycock, Wilts, and upon her were settled her father's large estates. Mrs. Davenport was a near relation. MRS. TRAHERNE.

Several highly curious illustrations of COSTUME IN SCOTLAND; a slashed jerkin of silk, found in Holyrood House, such as were worn by gentlemen about 1600; a velvet cap, possibly intended for a running-footman; it is embroidered with silver, and bears the arms of Lockhart of Lee; also an embroidered sword-belt of the same suit; a pair of slippers of satin embroidered, of the time of Charles II.; a Highland tartan coat, a relic of 1745, and a pistol-holster, with the crest and coronet of the Dukes of Hamilton.

MR. W. B. JOHNSTONE, TREAS. R.S.A.

A collection of dresses illustrative of COSTUME IN SCOTLAND, remarkable for their richness and perfect preservation. They consisted of a coat of gold brocade, with flowers of coloured silks; a coat of black velvet; a gentleman's morning gown of blue satin; ladies' dresses of green and of crimson brocade; a green silk mantellet; hats and other curious relics of the costume of the last century.

MR. J. J. CHALMERS, AULDBAR.

A MORRIS DANCER'S dress, of fawn-coloured silk, with trappings of red and green satin, richly flowered, and having numerous small bells attached by leather straps. There were originally, it is said, not less than 250 bells.—Also, a conical cap of the same material, covered with a network of leather thongs, which hung around the wearer's neck, with a large nut-shell appended as a rattle. Mr. Andrew Buist, deacon of the Glover Incorporation of Perth, drew up certain notices of the early history of the craft, of the pageants and processions of the incorporated trades, amongst which the Skinners and Glovers took a leading part. These collections may be found in the Appendix to Mr. Penny's *Traditions of Perth*. A document is there cited (p. 322) from the records of the craft, relating to the revelry which took place on occasion of the visit of Charles I. in 1633. It is styled—"Memorandum of his Majesty's coronation and coming to Scotland; his entry to Edinburgh and Perth, 15 June, 1633, which day our dread Sovereign, Charles, King of England, France, and Ireland, came to Edinburgh, being accompanied with the Nobalitie of Scotland ryding before, and the Nobalitie of England ryding behind him. Desired out of his gracious favour and love, with his Nobalitie of both Kingdoms, to visit his own city of the burgh of Perth, upon the eight day of July, and come to his lodging and went down to the gardine thereof; his Majesties chair being sett upon the wall next to the Tay, whereupon was ane flatt stage of timber clead about with birks, upon the which, for his Majestie's welcome and entry, thirtein of our brethren of this our calling of Glovers, with green caps, silver strings, reid ribbons, white shoes, with bells about their leigs, schering rapers in their hands, and all other abulziment, danced our sword dance, with many difficult knotts and allafallajessa, five being under and five above upon their shoulders; three of them dancing through their feet; drink of wine

In the Collection of the Marquis of Breadalbane.

In the Collection of the Marquis of Breadalbane.

In the Collection of the Marquis of Breadalbane.

and breaking of glasses about them, which (God be prased) wis acted and did without hurt or skaith to any: which drew us to great charges and expences, amounting to the sum of three hundred and fifty merks, yet not to be remembered, because wee was graciouslie accepted be our Sovereign and both estates, to our honour and great commendation." This dance, in which the craft had the honour thus to figure before the king, is supposed to have been the Morris Dance, and it appears that the glovers excelled in it, since it is designated "our sword dance." It is further observed, that one of the silk dresses, cap, and bells, still forming part of the curiosities in the possession of the craft, are a proof that it must have been a showy and expensive exhibition. This fantastic dress, as it is stated, was used by Lord Lynedoch, who paraded the streets of Perth in it, when recruiting for the 90th Regiment of Foot, about the commencement of the war in the Peninsula. The dress is mentioned in Sir Walter Scott's *Fair Maid of Perth*. See also the *History of Perth*, by Marshall. Another dress of this description exists among the curious old costumes in possession of Lord Strathmore at Glammis Castle. Mr. Wardlaw Ramsay, of Whitehill, near Edinburgh, has a painting by a French artist of the last century, representing a man in such a motley garb, with bells and a cap in form of a lady, whose ample skirts form the head-covering; there is also a singular representation of a Morris dancer on one of the Stirling sculptures in oak, figured in the plate which accompanies this description.

THE GLOVERS' INCORPORATION OF PERTH,
THROUGH MR. THOMAS GRAY.

A carved OAK BEDSTEAD, displaying among its decorations the arms of Scotland, with the lion and unicorn as supporters; the regalia, crowns, and elaborate foliated decoration, in the style of the early part of the seventeenth century. Stated to have been obtained at Perth. MR. KÖHLER, HIGH STREET, EDINBURGH.

Ten of the "STIRLING HEADS," medallions of oak, boldly sculptured, and formerly part of the decorations of the roof of "The King's Room" in the palace of Stirling Castle, which was erected by James v. about 1529. They are supposed to have been actual portraitures of personages connected with the Scottish Royal family

or Court. A series of etchings of these remarkable carvings was published by Mr. Blackwood in 1817, entitled "*Lacunar Strevelinense*, being a collection of heads etched and engraved, after the carved work which formerly decorated the roof of the king's room in Stirling Castle: with 38 plates." A view of the palace, by Mr. Blore, and an interior view of the room, showing the paneled ceiling, accompany this volume. That ancient Presence Chamber was destroyed in 1777 for the purpose of converting it into barracks. The panels exhibited were purchased by Lord Cockburn; and, on the sale of his collection, November 1854, they passed into the possession of the Marquis of Breadalbane. They consist of Nos. 8, 10, 12, 18, 20, 22, 24, 25, 28, in the *Lacunar*. Each measures about 28 inches in diameter. Among the subjects are male busts, in the slashed and puffed dresses of the sixteenth century; female busts; a dwarf or heraldic supporter, bearing a club over his shoulder, and a drawn dagger; and a jester or court fool, with long-eared hood, vandyked tippet, skirt, and sleeves, with large *grêlot* bells appended to them. Etchings of the ten subjects were given in the Sale Catalogue, and that last described is repeated in Dr. Dibdin's *Northern Tour*, vol. ii. p. 637. —Also an oak chair from Craig Nethan, in Clydesdale, described as "John Knox's Chair."

THE MARQUIS OF BREADALBANE, PRES. SOC. ANT. SCOT.

Two of the "STIRLING HEADS," being those represented in the *Lacunar Strevelinense*, Nos. 1 and 31. The former is supposed to be a portrait of James V., and the other of his queen, Mary of Guise, whom he espoused in 1538. They were formerly in the possession of Mr. John Crawford of Leith, from whom they were obtained by the late Mr. Gilbert Laing Meason. MR. DAVID LAING.

One of the "STIRLING HEADS," originally in the possession of Lord Cockburn, and given by him to Lord Jeffrey. It represents a genius or wingless Cupid, with a riband or scroll twined round his naked limbs, a figure of very tasteful design. This beautiful medallion was not given in the *Lacunar Strevelinense*, and it has never hitherto been figured. The accompanying etching is contributed by the present possessor. MR. JAMES GIBSON CRAIG, F.S.A. SCOT.

In the Collection of David Laing Esqr

In the Collection of David Laing Esqr.

In the Collection of James Gibson Craig Esqr

Two of the "STIRLING HEADS," four of which passed into the possession of Mr. Campbell; Nos. 4, 5, 7, 34, in the *Lacunar Strevelinense.* MR. ALEXANDER CAMPBELL OF MONZIE.

Portions of paneling with painted ornaments, described as having been part of the ceiling of Culross House, Fifeshire, built by Sir G. Bruce, one of the commissioners appointed by Parliament to treat for the union with England, 1604. MR. JOHN DUNLOP.

Figures carved in oak, and a medallion; sacred subjects. Also six ancient chairs of carved oak, of various periods.

MR. W. FRAZER, EDINBURGH.

RELICS AND PORTRAITS OF MARY QUEEN OF SCOTS. PORTRAITS AND MISCELLANEOUS OBJECTS CONNECTED WITH THE HISTORY OF THE HOUSE OF STUART.

The LENNOX or DARNLEY JEWEL, in the possession of Her MAJESTY THE QUEEN, and exhibited by Her most Gracious permission.

This highly valuable relic was formerly in Horace Walpole's Collection at Strawberry Hill; and it is to be regretted that he has not recorded how he became possessed of it. A MS. note found at Strawberry Hill, but certainly not in Walpole's writing, translates only the Scottish mottoes, but does not profess to show their individual application. The jewel is thus noticed in the *Description* of Strawberry Hill, in 1784—"A golden heart, set with jewels, and ornamented with emblematic figures enameled, and Scottish mottoes; made by order of the Lady Margaret Douglas, mother of Henry Lord Darnley, in memory of her husband, Matthew Stuart, Earl of Lennox, and Regent of Scotland, murdered by the Papists."[1] For the following description and explanation of the mottoes and emblems, we are indebted to the late Mr. Patrick Fraser Tytler, who, in obedience to the order of the Queen, prepared, in 1843, detailed "Historical

[1] *Description of the Villa of Mr. Horace Walpole.* Printed at Strawberry Hill, 1784. 4to, p. 60. Cabinet of Enamels, &c. See also Lord Orford's *Works*, vol. ii. p. 477. Sale Catalogue, Fifteenth Day, lot 60.

Notes of the Lennox Jewel," then in Her Majesty's possession, having been purchased on the dispersion of Walpole's Collections in 1842.[1]

The jewel is a golden heart, measuring two inches and one-eighth in each direction ; around it is this verse—

QVHA HOPIS · STIL · CONSTANLY · VITH · PATIENCE
SAL OBTEIN VICTORIE IN YAIR PRETENCE

Signifying—Who hopes still constantly with patience shall obtain victory in their claim. The old Scottish word pretence, for claim, appears to be of French derivation. On the outer face is a crown, surmounted with three white fleurs-de-lis, upon an azure field, and set with three rubies and an emerald. Beneath it is a heart formed of a sapphire, with wings enameled blue, red, green, and yellow. These emblems are supported by enameled figures, representing Faith, Hope, Victory, and Truth. The jeweled crown opens, and within the lid is this device : two hearts united by a blue buckle, and a golden true-love knot, pierced with two arrows, feathered with white enamel and barbed with gold, and above them the motto—QVHAT VE RESOLV. That is—What we resolve. Below this device, in the cavity within the crown, are the letters, M. S. L., in a cipher, enameled white, blue, and red, with a verdant chaplet over it. The heart of sapphire also opens, and within the lid is this device : two hands conjoined holding a green hunting horn by red cords,[2] with this motto, rhyming to the former—DEATHE SAL DESOLVE. That is—Death shall dissolve. Within the cavity is a skull and cross-bones enameled. The reverse of the heart is covered with devices, and bears the following verse around the margin—

MY · STAIT · TO · YIR · I · MAY · COMPÆR ·
FOR · ZOV · QVHA · IS · OF · BONTES · RAIR ·

That is—My state to these I may compare, for you who are of goodness rare, literally goodnesses, from the French *bonté ;* yir, or thir,

[1] *Historical Notes on the Lennox or Darnley Jewel*, the property of the Queen, 1843. Written by Patrick Fraser Tytler, Esq., in obedience to the order of the Queen, and printed by Her Majesty's command. London, W. Nicol. 4to, 85 pages, with a highly finished plate by Mr. H. Shaw, F.S.A.

[2] This device, Mr. Tytler observes, he had sought in vain to explain ; he could find it neither in connexion with Lennox nor Douglas.

signifying these—(See Jamieson's *Scottish Dictionary*). The emblems are the sun in glory, amid the azure starry skies, and the crescent moon. Below the sun is a salamander, crowned, amidst flames, and under this is the pelican in piety. Beneath the moon is the phœnix in the flames, and under it a man lying on the ground, with something resembling a royal crown on his side, so small as to be seen only with a magnifying glass ; out of the crown issues a sun-flower. Behind him is a laurel, (?) in which sits a bird ; and on the leaves of the sun-flower there is a lizard. The heart opens, being hinged at the top ; and within the lid are the following emblems : A stake, such as is represented in pictures of martyrs, surrounded with flames, and in the flames a number of little crosses. Near it is a female figure on a throne, with a tiara on her head ; and above her appears a scroll, inscribed—GAR · TEL · MY · RELÆS. That is—Cause tell my release. There appears next a complicated group of emblems. A figure with two faces and two bodies, the upper part evidently representing Time with his forelock, wings, and hour-glass ; the back of his head presents a second face or mask, and the lower portion of the figure, separated by a marked line, is that of a demon with cloven feet, standing on a celestial sphere. On one side, Time is pulling a naked female figure, meant for Truth, out of a well ; on the other side is a representation of hideous black jaws, like the Hell-mouth of mediæval art, from which issue flames and three winged demons. Above Time is a scroll, inscribed—TYM · GARES · AL · LEIR. That is—Time causes all to learn. Below Time, and immediately connected with the sphere under his feet, is another scroll—ZE SEIM AL · MY · PLESVR. That is—You seem all my pleasure. Lastly, in the lower part are two groups : a warrior, with sword and shield, standing over another, who is vanquished and prostrate on the ground ; by his side lies his shield, red, surmounted by a crown, and charged with a face. The fallen man seems to be pointing towards it. The other group is a crowned warrior, with a drawn sword, holding a female by her dishevelled hair, as if about to kill her. To neither of these groups is attached any legend.[1]

It will be seen that the jewel contains three distinct divisions, the front, the reverse, and the interior, in which are twenty-eight

[1] The object described by Mr. Tytler as a sphere, with its motto, may possibly relate to the lower portion rather than to Time.

emblems, and six verses or mottoes. All these emblems point to the truth of the tradition, that the jewel was made for Margaret Douglas, Countess of Lennox, in memory of her husband. He, by maternal descent, was of the royal blood of Scotland, his mother being the Lady Anne Stuart, a daughter of John, Earl of Athol, brother of James II. She was of the royal blood of England, her mother being Margaret Tudor, the only daughter of Henry VII., and widow of James IV. of Scotland. Her father was Archibald Douglas, sixth Earl of Angus. The letters M. S. L. are the initials of the names of the Countess of Lennox and her husband (Matthew Stuart Lennox, and Margaret Stuart Lennox). The salamander is the crest of the house of Lennox; the circumstance that here it is crowned, may be in allusion to the royal descent of the Lady Margaret. The three fleurs-de-lis, on an azure field, are the arms borne in the first quarter by Matthew Stuart, Earl of Lennox, being the royal arms of France, granted to his ancestor Sir John Stuart of Darnley by Charles VII. of France. The heart is also most emphatic, for it is the well-known emblem of the house of Douglas. The wings represent the soaring ambitious character of that house. The two little hearts joined together, not only by a true-love knot, but by a blue buckle, point to Lennox and Douglas, for both these ancient houses bear buckles in their arms.

These coincidences could hardly be accidental, and encourage us to proceed to the motto round the heart, which ought to be, according to Paolo Giovio, the soul of the device ("Il motto, che e l'anima del corpo") to the two hands joined in the interior of the winged heart, and to the four allegorical supporters. These emblems, taken together, seem to denote, first, by the clasped hands and verses, "What we resolve," &c., a steadfast resolution, an affectionate and united purpose; and secondly, by the motto around the exterior, "Who hopes still constantly," &c., a hidden claim to some dignity or right which Truth, Patience, and Hope were to crown with Victory. If we take into consideration the lives of the Earl and Countess of Lennox, there undoubtedly is to be found such a resolution and such a claim. Mr. Tytler shows that their great purpose, ultimately realized, was the marriage of their son Lord Henry Darnley to Mary Queen of Scots. The claim of Mary to the English crown, failing Queen Elizabeth, arose through her father James V., son of James IV. and Margaret

Tudor, his Queen, afterwards wife of the Earl of Angus. On the death of Darnley, the hopes of the Earl and Countess were centred in their grandson, who succeeded as James VI. ; and the last words of the Regent Lennox, when slain in 1572, were an affectionate inquiry after the safety of the young king, and this memorable message to his wife—"If the bairn's weel, all's weel."

Mr. Tytler concludes as follows :—"Thus, with a perfect adherence to the facts, it may be truly said, that the resolution of these two united hearts to maintain the claim of their grandson was only dissolved by death ; and what could be more natural than that the widowed Countess of Lennox should cause a jewel to be made to the memory of this affectionate husband, and fondly and secretly allude to this resolution, for which they had suffered so much, and this claim which she still hoped one day to see crowned with success? What could be more natural than that, in the spirit and usages of these times, which were much given to emblems, anagrams, and conceits, she should employ these devices and mottoes to convey to the young king an affectionate advice, inculcating the necessity of patience and prudence to the attainment of his right?" Such a sentiment is conveyed in the verse, "Quha hopis," &c. Turning to the reverse, Mr. Tytler considered the verse, "My state," declaring that the persons in question might compare their state to the emblems there displayed, was put into the mouths of the Earl and Countess, and meant to be addressed by them to their grandson, the young king. The emblems, the pelican and the salamander, which was the Douglas crest, express great affection and great trials. The recumbent figure on the grass seems to represent the unfortunate Darnley. "He was not (Mr. Tytler observes) in his own right a king, but a king sprang from him ; and the crown, as I have interpreted the little figure, placed not on his head, but in his side, expresses this ; whilst the sun-flower growing out of the crown, equally clearly denotes a royal scion, his son King James VI." The sun and phœnix Mr. Tytler regarded as emblems of Elizabeth ; the latter being a device actually adopted by that queen, and as expressive of the devotion and respectful affection which the regent and his countess inculcated on their grandson, as proper to be entertained towards Elizabeth, upon whom, to use their own words, "the preservation and weal of him and his realm did only depend." Mr. Tytler suggests, that the moon and

the lesser emblems may likewise be regarded as indicative of the same idea. The devices in the interior are obscure. The two warriors, Mr. Tytler supposed to allude to the death of Lennox, who, being mortally wounded, points to the crowned shield with a face on it, an emblem of the young king, as if saying—"If the babe is well, all is well." The crowned warrior, seizing a female by the hair, may indicate the temporary triumph of the Scottish Queen's party over the fortunes of the Countess of Lennox and the young king. This party, whose object it was to restore Mary to the throne which she had been compelled to abdicate in favour of her son, undoubtedly used their triumph with no sparing hand; and the figure of the lady dragged by the hair is not too strong an emblem of the ruin which for a time fell on the house of Lennox, on the death of the regent.

The stake surrounded by flames, the lady, liberated and seated on a chair of state, and the emblems of Time and Truth, remain to be considered. The first is an emblem, doubtless, of religious persecution. Lady Lennox, Mr. Tytler shows, had been reported a Roman Catholic, and, as such, became an object of suspicion and persecution by Queen Elizabeth. It was asserted in the Privy Council, that one great object of Lady Lennox's desire for the alliance of Darnley with Mary was to re-establish the religion of the Church of Rome. This noble lady was also bitterly attacked by falsehood on another ground, her legitimacy. Three points in her life may offer a key to the complicated emblems in the group of Time and Truth. Her being slandered and threatened with loss of honours, birthright, and royal descent, is indicated by the jaws vomiting out fire and lies; whilst Time, pulling Truth from the well, marks the triumph of truth in the establishment of her legitimacy. The celestial sphere, with the inscription, ZE SEIM, &c., may allude to the bright influences which seemed to reign over her early days, her education at the court of Henry VIII., her marriage, and the favour she enjoyed from her sovereign, Mary of England: these were succeeded by her becoming, under Elizabeth, the victim of persecution and dissimulation. This temporary triumph of evil over the celestial influences, is represented by the double face of Time, and by half his body, in shape of a demon, resting on the celestial sphere, and checking its motions. The lady enthroned, last feature of the group, points to

the same story. "She is no longer (to use Mr. Tytler's own words) at the mercy of her enemy; no longer in the miserable state in which she appears below, dragged by the hair, wretched and discrowned. She has regained her liberty, her honours are restored, her diadem sparkles on her brow, and she proclaims her release—GAR TEL MY RELÆS. From this examination, it appears that this curious and ancient jewel contains internal evidence that it was made for Margaret, Countess of Lennox, in memory of her husband, the Regent, as a present to her royal grandson the King of Scots."

Mr. Tytler supposed it to have been made about 1576 or 1577. He concludes by pointing out, that, in the spirit of the time, which delighted in *concetti*, the three inscriptions in the interior of the heart may be anagrammatic, and they may be so transposed as to include the names of the Countess, her husband, and Queen Elizabeth. TYM GARES AL LEIR will read—MARGARET IS LEIL.—GAR TEL MY RELÆS—MAT · S · L · YE · REAL · REG · —for Matthew Stuart Lennox, the Royal Regent; and ZE · SEIM · AL · MY · PLESVR—may be read, MY P · S · ELIZA RVLES ME.

An exquisitely illuminated representation of the Lennox jewel, executed by Mr. Henry Shaw, F.S.A., accompanied the Historical Notes prepared by the late talented historian of Scotland.[1] A beautiful coloured plate of it was also given by Mr. Joseph L. Williams, in the second part of his *Historic Reliques*. A small crowned heart, enameled red and set with a precious stone, was in possession of the late Duke of Sussex, and it was contributed by Mr. H. Farrer, F.S.A., to the collection of portraits and relics of Mary Stuart, exhibited by the Institute in London, June 1857. A note in the handwriting of the Duke stated that it had belonged to Mary Stuart; it has been regarded as having been appended possibly to the Lennox jewel.

The relics of MARY QUEEN OF SCOTS, preserved among the heir-

[1] In an Appendix of Proofs and Illustrations, Mr. Tytler gives notices of other emblematic jewels of the same period; also of the painting at Hampton Court, made by order of the Earl and Countess for the young king, as a memorial of the murder of his father, and of various anagrams. A notice is added of the monument of the Countess at Westminster Abbey; several letters from her, and her Will; and lastly, an interesting notice of Lady Arabella Stewart. A duplicate of the remarkable picture in the Royal Collection is in the possession of the Duke of Richmond, at Goodwood. It was engraved by Vertue for the Society of Antiquaries.

looms of the family of Bruce of Kennet, traditionally regarded as having been given by Mary to her faithful partisan, Sir James Balfour, deputy-governor of Edinburgh Castle under the Earl of Bothwell. He espoused the heiress of Balfour of Burleigh; and these valuable possessions passed, as it is stated, to the family of Bruce, by a marriage with the heiress of the fifth Lord Burleigh. They consist of, 1. The large covered Ciborium of copper, richly enameled, the so-called "Cup of Malcolm Canmore," one of the most remarkable examples of the *champlevé* process in the twelfth century. It has been minutely described among enamels. (See p. 122, *ante*.) 2. Mary Stuart's hand-bell of silver gilt, one of the objects of personal use, doubtless, which garnished the chamber of the captive Queen; it is perhaps the identical "*closchète*" described in inventories of valuable relics of former state, which she was permitted to retain until the termination of her life at Fotheringhay. It is certain that Mary was accustomed to make use of such a bell, which, in accordance with the fashion of the time, accompanied the "*escritoyre*" and furniture of her table. The personal devices found on the bell afford no slight argument in favour of the supposition that it may have been her companion throughout her captivity. In the will made by Mary, when suffering from sickness at Sheffield, in February 1577, she bequeathed to her secretary Nau, by whose hand that document was written, the following objects:—"A Nau, mon grand diamant, ma grande escritoyre d'argent aux bords dorez, et la closchète de mesme."[1] In the inventory of jewels and plate, taken, as it is believed, at Chartley, in August 1586, there occur, among "Joyaulx, vaisselle d'argent, et autres besongnes, au cabinet," the items, "Un grand escriptoire d'argent ouvragé, doré par parcelles;" and "Une clochette d'argent de sus la table de Sa Majesté."[2] Again, in the inventory of the jewels, plate, &c., in the custody of the servants of the late Queen of Scots, taken at Fotheringhay, February 20, 1586-87, there are found, in the keeping of Elizabeth Curle, "a candlestick of silver gilt; a little silver bell; two standishes of silver, the one playn, the other gilt in the edges." The bell measures about 4 inches in height, the handle included; the diameter at the mouth measures $2\frac{1}{4}$ inches. (See woodcut.) Around its waist, exter-

[1] See Labanoff, *Recueil de Lettres*, tome iv. p. 360. The original, partly in Mary's own hand, is preserved in the British Museum, Cott. MS. Vesp. c. xvi. fol. 145.

[2] See Labanoff, *Recueil*, tome vii. p. 247.

Silver-gilt Hand Bell Height 4¼ inches

Queen Mary's "Candle Cup" Height, 5 inches.

RELICS OF MARY STUART, IN POSSESSION OF THE FAMILY OF BRUCE OF KENNET

nally, are engraved, 1. the royal arms of Scotland, the shield ensigned with a low arched crown, having strawberry leaves alternately with *fleurs-de-lis*, as on her Scottish seals. 2. The monogram composed of the Greek letters Chi and Rho, signifying the name of our Lord, within a circle inscribed with the words IN HOC VINCE 86, and at the close of the inscription a trefoil slipped. 3. On the side opposite to the last, an *impresa*, a vine of which a moiety is leafless; a hand issuing from clouds and holding a pruning bill cuts off the dead branches: on a circular band around are the words VIRESCIT · VVLNERE · VIRTVS. This *impresa* is identical with that on one of four of Mary's silver jetons (described hereafter, p. 180). That piece, it may be observed, bears on the obverse the arms of Scotland only, under an arched crown, as on the bell, with the legend MARIA · DEI · G · SCOTOR · REGINA ·; whereas the other counters, in dimensions and workmanship precisely similar, display the arms of France dimidiated by those of Scotland, with the legend MARIA · D · G · SCOTORV · REGINA · FRAN · DOI. The jeton first mentioned bears no date, each of the other three is dated 1579. That year, it will be remembered, was the eleventh of Mary's captivity; she was at that time at Sheffield, in the custody of the Earl of Shrewsbury. 4. This device is the monogram or cipher which is likewise to be seen within the hoop of Mary's signet-ring, now in the British Museum; here it is ensigned with an arched crown, and enclosed within a band inscribed thus, SA · VERTV · MATIRE. This motto, which is an anagram of Mary's name, occurs in the description of devices embroidered on a bed wrought by her, as stated in a letter from Drummond of Hawthornden to Ben Jonson, dated July 1, 1619. "I have been curious," writes the poet, "to find out for you the impresas and emblems on a bed of state, wrought and embroidered all with gold and silke by the late Quene Marie, mother to our sacred Soverayne, which will embellish greatly some pages of your booke, and is worthye of remembrance. The first is the loadstone turning towards the pole, the words, her Majesties name turned into an anagram, MARIA STEUART, SA VERTU MATIRE, which is not much inferiour to VERITAS ARMATA."[1] The bell preserved at Kennet had been traditionally designated a

[1] Drummond's *History*, p. 137, 1655; edited by Mr. David Laing for the Shakspeare Society, 1842.

"mass-bell." It appears, however, most improbable that it was destined for any sacred use. There is an enigmatical device engraved within, which has been supposed to show that its use was simply to summon the Queen's attendants to her presence. It consists of concentric circles, with lines radiating from the central point where the clapper is attached, as shown in the accompanying woodcut, and pointing to certain letters and numerals engraved within the circles. The letters have been read, commencing from the circle nearest the rim of the bell, CLAMAT SVAS, she calls her attendants; departing a little from the order which the circles seem to indicate, and passing over the numerals. This may seem too arbitrary a process to be quite satisfactory. It is possible that the letters are initials, and the numerals ciphers for names or words. The figures have been read 43, and they may refer to Mary's coronation by Cardinal Beaton, on September 9, 1543. Another conjecture would explain these figures as indicating the age of Mary at the period when this device was engraved. There is no event in the forty-third year of her age, from December 8, 1584, to December 8, 1585, to which the device seems referable, nor can we discover any memorable occurrence in her thirty-fourth year that throws light on the obscure intention of these numerals.

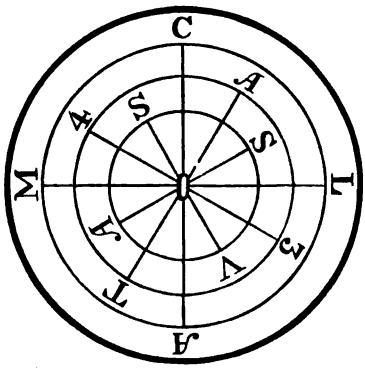


Diagram showing the interior of the Silver Hand-bell of Mary Queen of Scots.

It is remarkable that the number, 43, is the moiety of that occurring with the inscription IN HOC VINCE in one of the devices on the external surface of the bell. Both of these mysterious numbers may have been intelligible only through some of the secret ciphers used by Mary Stuart in her correspondence.[1] The figures 43 are possibly allusive to Mary's coronation in 1543, and the figures 86, which accompany the motto around the sacred monogram, may be

[1] It is well known that Mary's partisans, or persons with whom she maintained correspondence, were designated by numbers. The despatches seized upon Baillie at Dover, in April 1571, were addressed 40 and 30, conjectured to indicate the Duke of Norfolk and Lord Lumley. Turnbull, *Letters of Queen Mary*, p. 57.

explained by the date of her death, February 8, 1586; since, according to the old style, the year 1587, in which it has been commonly stated that the execution of Mary occurred, did not commence until March 25. It may deserve consideration, in connexion with the explanation thus proposed, that both the *Impresæ* engraved on the bell appear to show appearances of later workmanship than the arms and crowned cipher; the device, therefore, with the appropriate motto *in hoc vince*, and the numerals possibly indicating a date, may have been added subsequently to her death.—3. A covered tankard of agate, with silver mountings and handle, probably of Scottish workmanship, as they bear the plate-mark, an unicorn's head erased. The ornaments on the handle are a lion's head and a rose, both in relief. This interesting relic measures 5 inches in height. It has sometimes been designated Queen Mary's "Caudle-cup." (See woodcut, from a drawing by Mr. G. Scharf, jun.)—A few other objects, of minor interest, preserved at Kennet as associated with the memory of Mary; these consist of silver spoons, and a richly ornamented handle of blood-stone, mounted with gold and exquisitely enameled, possibly of Italian workmanship. It apparently may have been intended as the handle of a fan of feathers, or some similar appliance which might suitably grace a royal hand. A circular fan of yellow ostrich feathers tipped with red appears in Mary's hand in the portrait attributed to her in the episcopal palace at Gloucester.

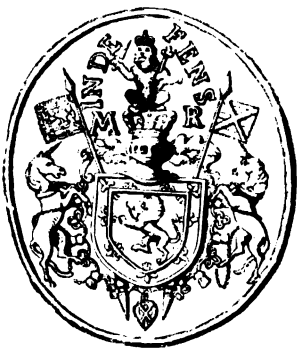
MR. BRUCE OF KENNET.

Impression from the SIGNET RING of Mary Queen of Scots, recently purchased for the British Museum. Also a representation of that very interesting relic.

No earlier trace of this signet has been found than the notice in the Account of Royal and Baronial Seals of Scotland, communicated by Astle to the Society of Antiquaries in 1792, and published in the *Vetusta Monumenta*, vol. iii. pl. xxvi. The impression of the ring is there figured on an enlarged scale, and described as "from a seal of Mary Queen of Scots, in the royal collection at the Queen's House; it is set in gold, and has the letters M. R. in a cipher on the back of the seal. This seems to be a royal seal which she used after her return into Scotland." It were now a fruitless task to seek to discover through what means this ring passed into the collection of the Queen of George III. It subsequently came into the possession of

the late Duke of York ; and at the sale by Christie of his plate and jewels, in March 1827, it was purchased by Mr. Richard Greene, F.S.A., for fourteen guineas.

The ring is of gold, massive in fashion, and weighs 212 grains. The hoop has been chased with foliage and flowers, and enameled ; it appears to have been much worn, and few traces of enamel remain, although the outlines of the design may be discerned. The impress is the royal achievement, engraved on a piece of crystal or white sapphire, of oval form, measuring about three-quarters of an inch by five-eighths. The arms are those of Scotland, here given on an enlarged scale.[1] The crest, on a helmet with mantlings and ensigned with a crown, is a lion sejant, affronté, crowned, holding in his dexter paw a naked sword, and in the sinister, a sceptre, both bendwise. Above the crest appears the motto, IN DEFENS, and lower down, the initials M. R. The shield is surrounded by the collar of the Thistle, with the badge, and supported by two unicorns, chained and ducally gorged. On the dexter side there is a banner charged with the arms of Scotland ; on the sinister another with three bars, over all a saltire. It is remarkable, that the heraldic tinctures are represented on the back of the engraved stone, either by enameling or by painting, and the field or back-ground is coloured dark blue. This mode of ornamentation is found in some of the fine Italian works of the period.[2] Within the hoop of the ring there is a cipher, originally enameled ; it is represented on an enlarged scale on the next page. It is enclosed within a band, and ensigned with a crown. Some fragments of white enamel remain in the circular band ; a portion



[1] This achievement is figured in the *Vetusta Monumenta*, vol. iii. pl. xxvi ; Laing's *Catalogue of Scottish Seals*, p. 228 ; and *Archæologia*, vol. xxxiii. p. 355. We are indebted to Mr. H. Laing for the use of the woodcut given above.

[2] See an account of *Cristaux peints*, in the *Notice des Emaux exposés dans les Galeries du Louvre*, par M. de Laborde, pp. 141, 143. Paris, 1853.

of red is to be seen at the top of the upstroke of the M, on the sinister side; there are traces of pale blue or greyish white in the oval of the monogram, and also in the central upstroke.

On some of the leaves on the exterior of the hoop, remains of green enamel may be discerned. It had been conjectured that the motto, *Nemo me impune lacessit*, or *Optimam partem elegit*, might have been painted upon the white band in black enamel. If, however, any inscription was there to be seen, it may have been the anagram, *Sa vertu m'attire*, which occurs on the before mentioned bell with the cipher in question. Sir Henry Ellis, in a communication to the Society of Antiquaries, stated his conviction, when the ring was brought under their notice in 1842, that inquiry "would probably identify it either as an affiancing, or what was still more probable, as a bridal ring of the unhappy Queen. It was evidently made for a female finger. In my own belief, I took it for what it certainly now appears to have been, her nuptial ring."[1] This conjecture, however, may appear questionable. Whilst searching the Scottish Correspondence at the State-Paper Office, in the fruitless endeavour to discover some letter bearing an impression of the signet ring, Sir Henry Ellis noticed in the letter from Mary to Queen Elizabeth, dated 15th June 1565, that the signature is accompanied by a cipher resembling that within the ring. (See woodcut.) Sir Henry describes it as identical, and as formed of the initials M. and A., which he supposes to be in allusion to the title of Duke of Albany, which Mary may have proposed to confer upon Darnley. This explanation is, however, very improbable, and leaves wholly unnoticed the oval, the central stroke, and a character introduced at each side of it, resembling an E, not found in the monogram within the signet-ring. Another example of the monogram occurs on Mary's silver hand-bell, in possession of the Bruce family, as already described (see p. 171, *ante*).

The high interest of the signet-ring and silver bell, among the few unquestionable relics of Mary Stuart, may, it is hoped, justify so detailed an investigation of the remarkable cipher found upon them.

[1] *Archæologia*, vol. xxxii. p. 355.

To Mr. Weston S. Walford the true solution, it is believed, of this engima is due. He has pointed out, that on the revival of the study of Greek in Western Europe, there arose a fancy for the adoption of Greek names, and for the use of Greek characters for ciphers. Menestrier, in his *Véritable Art du Blason*, p. 22 (Paris, 1673), states that Francis I. used the Greek letter Phi as a cipher, and that Lambda was used for Louis XII. and Louis XIII. Among the ciphers in the original collar of the Order of the Holy Spirit, founded by Henry III. in 1578, was Lambda, for Queen Louisa. It formed part of a cipher with H, so that it might be read both from below and above. In the collar of the Order of the Holy Magdalen, which was proposed to be instituted in France in 1614, was to have been a cipher composed of M, A, A (Mu, Lambda, Alpha), for the initials of the Magdalen, Louis XIII., and his Queen, Anne of Austria. These collars, illustrating the use of Greek ciphers, are figured in Favine's *Theatre of Honour*.[1] Frederic, King of Bohemia, used two Phis, intersecting each other, as stated in an inventory of the jewels of Elizabeth, his Queen.[2] She used a cipher consisting of two Es, or Epsilons, intersecting each other, as subscribed by her to letters printed in the *Archæologia*, vol. xxxvii. p. 225. The cipher of Frederic also appears on a small seal, with which two letters, written by his sons, Prince Frederic Henry and Prince Rupert, when children, are sealed.[3] (See woodcut, double the original size.)

If we take into consideration the use of Greek characters for ciphers in the sixteenth century, there can be no difficulty in accepting the monogram on the ring and the bell of Mary Queen of Scots, as composed of the Greek letters Phi and Mu. Indeed, from the fact of the lines forming these two characters, both on the ring and the bell, being differently marked, as if for distinction (the Φ on the latter being shaded, and the other strokes left plain), there can be no reasonable doubt of these being the characters; and if so, they can scarcely be intended for anything else than the initials of Francis and Mary. The monogram is in both instances accompanied by the

[1] See further details on this subject in the *Archæol. Journal*, vol. xv. p. 263.

[2] *Notes and Queries*, vol. i. New Series, p. 195.

[3] These letters have been printed in the *Sussex Archæological Collections*, vol. iv. p. 223.

arms of Scotland only, as used by Mary previously to her first marriage, and subsequently to her alliance with Darnley; and it is probable that both ring and bell were engraved in France during the interval between her betrothal to the Dauphin, August 1548, and their marriage, April 24, 1558. This supposition appears to be in a great degree confirmed by the piece, probably a counter, given by Cardonnel, presenting on one side the Scottish arms, and on the other, the ungraceful monogram frequently found on Mary's coins, consisting of F. and M. combined, under a crown, with the motto, DILIGITE · IVSTICIAM · 1553. The use of this cipher, several years before her marriage with the Dauphin, has been the subject of much conjecture among numismatists; but all difficulty vanishes, if this piece be regarded as a jeton struck during her residence in France after her betrothal. Mary's gold coinage of the same year displayed a complicated cipher, which may be read MARIA R · or MARIA REGINA. These ciphers are so inelegant, more especially the combination of F. and M., that they may serve in some degree to account for the substitution of Greek characters, in conformity with the fashion of the period, and especially when used on a tasteful ornament for personal use. It must be noticed, that the monogram which accompanies Mary's signature before mentioned, is not identical with that on the ring. It differs in the addition of the letter E, of which no explanation has been offered. It has been suggested, with much probability, that Mary, being attached to the cipher she had previously used, composed of the letters Phi and Mu, may, when it was no longer appropriate, have, by the addition of two Es (Epsilons), converted it into MARIE, written in Greek characters, the Φ (Phi) being read as two Rhos (P P), *dos-à-dos*. This suggestion supposes an unwillingness to depart from the original cipher further than was necessary. Whilst it must be admitted, that to render this reading completely satisfactory, the down stroke of the Rhos should have been lengthened, it must be remembered, that ciphers of this description were intended to be read not only backwards and forwards, but also upside down. Whether this explanation be accepted or not, it is evident that the addition of the Es renders this a different cipher; no difficulty, therefore, which may present itself in this instance, necessarily affects the proposed interpretation of the cipher in its simpler or earlier form.—Impression from a gold signet-ring, inscribed with the name

of Darnley, and stated to have been found near Fotheringhay Castle, and also representations of the ring with the devices upon it. This relic is of gold; the impress presents the initials H and M combined, with a true-love knot repeated above and below the monogram. The first stroke of the H, however, has a transverse line, as if forming a T, a letter not easily to be explained in connexion with the supposed allusion to the names of Henry and Mary. (See woodcuts. The monogram, intended for use as a seal, appears reversed.)

Within the hoop there is a small escutcheon, charged with a lion rampant, and ensigned with an arched crown: the tressure of Scotland alone is wanting to give a royal character to this little achievement, which is accompanied by the inscription HENRI · L · DARNLEY, and beneath is the date 1565. There can be little doubt that Darnley became the accepted suitor of Mary Stuart early in that year; rumours of the Queen's engagement had been prevalent as early as 1562. Their nuptials were celebrated privately in April, 1565; and on July 23, the public celebration being fixed, and the Pope's dispensation obtained, Mary created Darnley Duke of Albany: on the 28th she issued her warrant commanding the heralds to proclaim him King of Scotland, in virtue of the bond of matrimony to be solemnized on the following day in the Chapel of Holyrood. It has been suggested that the supposed T in the monogram may have presented an allusion to the royal house of Tudor. Darnley's maternal grandmother, it will be remembered, was daughter of Henry VII. of England, and Queen of James IV. of Scotland, grandfather of Mary. Thus both the affianced parties, on the occasion for which this remarkable nuptial gift or token of plighted troth may, as has been supposed, have been prepared, might alike claim descent, in the second generation, from the Tudor race. Another part, which has not been satisfactorily explained, is the lion inside the ring, accompanied by the royal crown and the date when Mary actually conferred on Darnley the title of king. Under these circumstances, a single bearing being thus specially selected, not the ancestral coat of his family, it might naturally be expected that the lion of Scotland

would be found, accompanied by the tressure, which, however, is here wanting. It must further be noticed, that the field of the escutcheon is chased out, as if for the insertion of enamel, the lion

being left in relief. Had the intention been to display the lion *gules* of Scotland on a field *or*, the latter doubtless had been the portion in relief; but the lion being in relief, it has been conjectured that it might be the ancient bearing of the earldom of Fife (*gules* a lion *or*), which appears to have been borne by the Dukes of Albany, and may have been selected here in special allusion to that title being conferred on Darnley on the day previous to his marriage. This valuable ring, formerly in possession of Colonel Grant, has been added to the choice collection formed by Mr. Edmund Waterton, F.S.A., of Walton Hall, Yorkshire. MR. ALBERT WAY, F.S.A.

A remarkable specimen of GOLDSMITHS' WORK, traditionally regarded as a *ciborium*, part of the sacred vessels used in Mary Stuart's private chapel, and presented by her to one of her attendants on the morning of her execution at Fotheringhay. The lower portion is a cylindrical case of green and red agate, measuring $2\frac{3}{4}$ inches in diameter; height also $2\frac{3}{4}$ inches, including the original feet of gold enameled and of very beautiful workmanship. The mountings are also of exquisite design, enameled, and probably of Italian work. The cylindrical portion originally contained a small orologe or table-clock, and the dial still appears on the upper surface. Upon this pedestal has been affixed a small covered vase of gilt metal, on three feet of elegant design, elaborately wrought, but very inferior in its workmanship to that of the lower and original portion. The cover terminates in a knop set with garnets. There is no emblem or ornament of a sacred character; and this beautiful object had probably served as a small standing salt, having been appropriated to such purpose possibly when the mechanism of the costly Italian *orológio* had become irreparably deranged, or through some other cause which cannot now be ascertained.

SIR JOHN MAXWELL, BART., OF POLLOC.

Six COUNTERS or JETONS of considerable rarity, five of them of silver, struck probably in France, all being, as it is supposed, counters for arithmetical calculation, according to the customary practice of the period.—1. Arms of France dimidiated by those of Scotland and England quarterly; the shield ensigned with a crown. *Leg.* MARIA · D · G · FRANCOR · SCOTOR · REG · ETC · *Rev.* Two crowns between earth and heaven studded with stars. *Leg.* ALIAMQVE MORATVR (and waits for another), 1660. Diam. $1\frac{5}{16}$ inch, brass. This very rare piece, which has been sometimes included among the medals of Mary Stuart, appears to present obscure intimation of Mary's claim to the crown of England, which was never forgotten nor forgiven by Elizabeth, and led to Mary's untimely end. Upon the marriage of the Dauphin, Henry II. insisted that the young Prince and his bride should assume the title and arms of King and Queen of England. Mary's hangings, bedding, plate, &c., were stamped and marked with these titles and arms. Upon this piece the phrase ETC. can hardly refer to any other kingdom than England. The third crown might mean a celestial crown, but the import is equivocal, and probably alluded to England, and such is the interpretation of Mezeray and of Adrien d'Amboise in their explanations of this device.—2. Arms of Scotland, the shield ensigned with a crown. *Leg.* MARIA · DEI · G · SCOTOR · REGINA · *Rev.* A hand from heaven pruning a withered branch of a vine. *Leg.* VIRESCIT · VVLNERE · VIRTVS (Virtue is strengthened by affliction). Diam. $1\frac{1}{8}$ inch, silver. De Bie, in his description of this jeton, adds the date MDLVII, but perhaps erroneously. No date appears in the engraving of the reverse among the medals of Mary Stuart, in Mezeray, *Histoire de France*, tome ii. p. 807. This piece was probably struck in France, but does not appear to commemorate any particular event. The motto and *impresa* above described were embroidered by Mary's hand on a cushion, which she sent in September, 1589, from Wingfield to Lesley, bishop of Ross. It displayed the arms of Scotland, beneath which was a hand pruning a vine.[1] The same *impresa* occurs on Mary's silver bell before described, p. 171.—3. Arms of France dimidiated by those of Scotland, the shield ensigned with a crown. *Leg.* MARIA · D · G · SCOTOR REGINA · FRAN · DOI. *Rev.* As the preceding. Diam. $1\frac{1}{8}$ inch, silver. This is a variety of the last, and possibly struck after the death of Francis II., December 5, 1560, when Mary had

[1] See Miss Strickland's *Lives of the Queens of Scotland*, vol. vii. p. 21.

become Queen Dowager.—4. Arms of France and Scotland, as the preceding. *Rev.* A vine, having one branch withered, receives water from an urn above. *Leg.* MEA SIC MIHI PROSVNT (Thus are mine profitable to me). *Ex.* 1579. Figured among medals of Mary Stuart, in Mezeray, *Histoire de France*, tome ii. p. 806, edit. 1646. Diam. $1\frac{1}{8}$ inch, silver. This has been supposed to express the bitterness of Mary's feelings at the conduct of James, who had strengthened himself by diverting her resources to his use. It is more probable that it was issued in the same spirit as the second jeton, inculcating patience under affliction, as virtue flourishes under suffering. The following explanation is given by Mezeray:—"Elle n'oublia aucun soin d'y arroser et cultiver, c'est à dire de favoriser le parti Catholique, qui estoit le sien, et pour desraciner celui des Protestans. Ces paroles MEA SIC MIHI PROSINT (*sic*) est un souhait qu'elle fait pour l'accroissement de la religion Catholique, tres-saint et tres-pieux, mais qui fut inutile aussi bien que ses travaux."—5. Arms of France and Scotland, as the preceding. *Rev.* A vessel pursuing her course, though dismasted by a storm. *Leg.* NVNQVAM · NISI · RECTAM (Only by a direct course). *Ex.* 1579. Figured in Mezeray, tome ii. p. 806. Diam. $1\frac{1}{8}$ in., silver. This piece was intended to express the opinion of Mary, that a straight course was the only one which led to security. On the scaffold she declared, "I was born in the Catholic faith, I have lived in the Catholic faith, and I am resolved to die in it."—6. Arms of France and Scotland, as the preceding. *Rev.* A winged female holding a wheel and rudder, *i.e.*, Fortune. *Leg.* ADRASTIA · ADERIT (Fortune will come). *Ex.* 1579. Diam. $1\frac{1}{8}$ in., silver. It may be observed that, although the obverses of the last four pieces are much alike, they appear to be from separate dies, and in that case the abbreviation DOI is not a mistake, but intentional. It may possibly signify DOAGERIA, or Dowager, the I being read J (for G). These silver counters are executed with great elegance of design, although in low relief; they were probably an accompaniment of the "*escritoyre*" of silver and the other appliances of Mary's writing-table: they were used with a system of lines, similar to the *abacus*, for casting accounts. Some of these jetons, with the arms and *imprese* of Mary Stuart, were doubtless identical with the counters bearing her royal arms, described in the Inventory taken at Chartley, August, 1586, in which occurs, among "*Joyaulx*, &c., au cabinet," the item, "Bourses de veloux

vert, garnyes de jetons aux armes de sa majesté."[1] The jetons above described, Nos. 2, 3, 4, 5, are noticed as medals of silver by Bishop Nicholson, *Scottish Historical Library*, p. 95. There is another silver piece of the same dimensions (weight, 2 dwt.) given by Cardonnel, which has been the subject of much conjecture, and was doubtless one of Mary Stuart's jetons. *Obv.* Arms of Scotland crowned; *Leg.* DELICIE · DNI · COR · HVMILE. *Rev.* The monogram composed of F and M, crowned, between two stars or flowers of six points. *Leg.* DILIGITE · IVSTICIAM · 1553. This piece bears resemblance to the gold coins of the same date, and it was doubtless a jeton struck in France after her betrothal to the Dauphin. Figured in Cardonnel, and in Lindsay's *Coinage of Scotland*, pp. 47, 103, pl. viii. fig. 181.

MR. EDWARD HAWKINS, F.S.A.

MEDAL struck from the original dies, prepared doubtless on occasion of the marriage of MARY STUART, with the Dauphin Francis, son of Henry II., King of France, celebrated at Paris, April 24, 1558. *Obv.* Profile busts of the Dauphin and of Queen Mary, respectant. The Dauphin is in armour; the Queen wears a high-standing collar; her hair is enclosed in a net. Above is an arched French crown, with *fleurs-de-lis* and crosses alternately around the circlet. *Leg.* FRAN · ET · MA · D · G · RR · SCOTOR · DELPHIN · VIEN. *Rev.* An escutcheon of the arms of France and Dauphiny, quarterly, impaling those of Scotland, ensigned with an arched crown, with *fleurs-de-lis* and crosses, as before. *Leg.* FECIT · VTRAQVE · VNVM · 1558. In the field, on the dexter side of the escutcheon, the initial F, and on the sinister, M, both ensigned with arched crowns. Diam. $1\frac{1}{16}$ in. The dies of this highly interesting nuptial medal had been laid aside and were forgotten, until accidentally discovered about 1840, at the Hôtel des Monnaies at Paris, where impressions struck in silver and copper may be obtained. This medal has been figured in Miss Strickland's *Lives of the Queens of Scotland*, vol. iii. p. 90; but it is there erroneously described as the new coinage struck in Edinburgh on occasion of Mary's marriage. In the Sutherland Cabinet in the Advocates' Library, Edinburgh, is a gold piece, dated 1558, of smaller size than that above described, resembling it in the obverse, with the two heads respectant. The reverse and legend are quite different. It has been figured by Cardonnel, pl. iii., and Lindsay, pl. xiv., and the

[1] See Labanoff, *Recueil*, tome vii. p. 246.

piece given in Chalmers' *Life of Mary*, vol. i. p. 507, is possibly the same. This has been regarded as a medal, not a coin. No contemporary medal from the dies now existing at Paris, above noticed, has occurred, so far as we are aware.

THE EARL STANHOPE, PRES. S. A.

Cast of the SILVER MEDAL struck on occasion of the nuptials of MARY STUART with Darnley in 1565. Diam. 1⅜ in. *Obv.* Busts of Lord Darnley and Queen Mary respectant. *Leg.* Commencing with a thistle, HENRICVS · & · MARIA · D · GRA · R · & · R · SCOTORVM · *Ex.* 1565. *Rev.* The arms of Scotland, ensigned with a crown : QVOS · DEVS · CONIVNXIT · HOMO · NON · SEPARET. Figured in the *Vetusta Monumenta*, vol. i. pl. lv., from the original in the Earl of Oxford's Cabinet. It is described as a pattern for a thirty-shilling piece, and is the only piece struck after the marriage of Mary with Darnley, in which his name takes precedence of that of the Queen. Weight, about 1 oz.[1]—Cast of a rare silver medal, usually attributed to MARY STUART. It is included among her medals by Bishop Nicholson, *Scottish Historical Library*, p. 95 ; Anderson's *Diplom. Scot.*, pl. clxv. ; and Chalmers' *Life of Mary*, vol. iii. title, where it is figured. Diam. 2$\frac{1}{12}$ in. *Obv.* Bust of a lady to the waist ; hair in an unsightly fashion, forming a peak over the forehead ; falling collar, chain and cross round the neck, the right hand raised to the cross. *Leg.* O · GOD · GRANT · PATIENCE · IN · THAT · I · SVFFER · VRANG. *Obv.* Across the field, · QVHO · CAN · COMPARE · VITH · ME · IN · GREIF · I · DIE · AND · DAR · NOCHT · SEIK · RELEIF. *Leg.* Two hands couped at the wrist and extended towards each other, one holding a heart : HOVET · NOT · THE · (a heart) · QVHOIS · IOY · THOV · ART. This piece is of very rude execution, and the obverse bears no resemblance to Mary Stuart. The costume is later than her time ; the hearts introduced in the legend appear to connect it with some person of the Douglas family. It is to be seen in the Hunter Collection at Glasgow, in the Bodleian, British Museum, and in the Collection of Mr. C. S. Bale. MR. HENRY LAING, EDINBURGH.

A piece of EMBROIDERY in silk, with gold and silver thread, supposed to have been the work of Mary Queen of Scots. It represents

[1] Lindsay, *Coinage of Scotland*, p. 50.

the Crucifixion ; the blood flows profusely from the Saviour's hands, feet, and side ; the body appears, and also those of the two thieves, to be already lifeless. Behind the central cross appear the spear, sponge, seamless coat, scourge, hammer, pincers, and vessel of vinegar. On one side there is a rocky scene, with a small arched passage, possibly a place of interment. The principal subject is surrounded by an embroidered frame or border, 1½ inch wide, composed of eight medallions, containing the emblems of the Passion, the lantern, sword, hammer, pincers, pillar and scourges, crown of thorns and nails, cross, tomb, spear, reed and sponge, cock, the hand which struck our Lord, lance, dish, ewer and napkin. In the intervening spaces are introduced ornaments representing flowers or goldsmiths' work, wrought in high relief in gold thread or bullion. These emblems and ornaments are arranged between two narrow bands, bearing inscriptions appropriate to the emblems which have been enumerated. The outer inscription reads as follows, beginning at the upper dexter angle :—IN · HORTO · TRISTIS · PATRI · SVPPLEX · SANGVINEM · SVDANS · A · IVDA · PRODITVS · A TVRBA CAPTVS · A DISIPVLIS (*sic*) RELICTVS · AD PONT · DVCTVS · FALSO ACCVSATVS · OCVLIS VELATVS · ALAPIS COESVS · A PETRO NEGATVS · AD PILATVM DVCTVS · AB HERODE SPRETVS · VESTIBVS EXVTVS · FLAGELLATVS · SPINIS CORONATVS · ARVNDINE PERCVSSVS · CONSPVTVS · And it is thus continued on the inner margin—DAMNATVS · CRVCEM FERENS · CRVCI AFFIXVS · SITINES (*sic*) ACETO POTATVS · ILLVSVS · PRO · HOSTIBVS ORANS · MORTVVS · LANCEA FOSSVS · DEPOSITVS · SEPVLTVS · RESVRGENS · ASCENDENS · VINDEX MALORVM · GLORIA BONORVM. This curious embroidery measures 12¼ inches in height, by 10½ in width ; it is now preserved in a wooden frame of old workmanship, painted black with gilded ornaments. On the panel at the back is the following inscription :—"The Handy Worke of Mary Queen of Scots, Giuen by her Mother to my Mothers viz^{t} the Son of the Earle of Arundel y^{e} Hon^{ble} Cha: Howard." The word "mothers," however, is questionable ; the final s may be only a stop, and the true reading is very probably "mother." An outline, of the same size as the original, was lithographed by M. E. Hutter from a drawing by the Hon. Emma, Lady Petre, 1840. The memorandum written on the back is in old handwriting, although possibly not contemporary with the person to whom it has been referred. Charles

Howard, whose name here occurs, may have been a son of Thomas, Earl of Arundel, by Alethea Talbot, or more probably, the fourth son of Henry Frederic, Earl of Arundel, by Lady Elizabeth Stuart, daughter of Esme, Duke of Lenox. He possessed Greystoke by settlement of his father, but he chiefly resided at Deepdene in Surrey, where he died in 1713. The expression, "Given by her mother to my mothers," is not easily to be explained. If taken as signifying my mother's *mother*, namely, Catherine, daughter of Lord Clifton, married to the Duke of Lenox in 1607, it seems certain that the embroidery could not have been presented to her by Mary Stuart's mother, Marie de Guise, who died in 1560. Such, however, appears to have been the conclusion which the late Mr. Howard of Corby had formed in regard to this relic and inscription, as set forth in his *Memorials of the Howard Family*, p. 35. The difficulty can only be solved by the supposition, either that this writing may be an inaccurate transcript of an old inscription, or that some word has been omitted after "mothers." It appears very probable, as Miss Strickland has pointed out in her *Lives of the Queens of Scotland*, vol. ii. p. 153, that the embroidery had been presented by Marie de Guise to Mary, daughter of Henry, Earl of Arundel, and wife of Thomas Howard, Duke of Norfolk. The occasion when the Queen Dowager of Scotland thus presented the "Handy Worke of Mary Queen of Scots," may have been when, being driven by a storm to land at Portsmouth, she came to the Earl of Arundel's house at Stansted to dinner, October 29, 1551, on her way towards Hampton Court, whither she had been invited by Edward VI., as appears by that King's journal. According to tradition, the embroidery had been wrought by the young Queen of Scots when only eight years old; and it deserves remark that she had attained that age in the previous year, whilst the Queen-mother was with her at Blois. The supposition seems by no means improbable, that she may have brought away, on her return to Scotland, this production of her daughter's early skill, and, finding a welcome from the Earl of Arundel in her disastrous journey, she may have presented to Mary Fitzalan, his youthful daughter, the betrothed bride of the heir of the house of Howard, a token which could not fail to be highly valued. If this explanation be accepted, it may be further suggested, that the original writing on the embroidery was, "Given by her mother to my mother," and written by Philip Howard, Earl of Arundel, issue of that alliance, who espoused Anne Dacres, the heiress of

Greystoke. This very interesting relic of Mary Stuart, now preserved at Greystoke Castle, as also a contemporary portrait of that Queen, may very probably have been brought thither at that period. Of the friendship, moreover, between Mary and that noble lady, a remarkable evidence is recorded in the Life of Anne Countess of Arundel, recently edited by the Duke of Norfolk. It is there related, that Queen Mary, about 1575-80, being then prisoner in England, sent to the Countess, as a token of the love she bore her, "a piece of work in silk and silver, made and contriv'd by herself." A minute description is given of that embroidery, with devices or *impreses* and Latin mottoes, allusive to the affliction which the Countess suffered through the estrangement of her husband's affections.[1] MR. HENRY HOWARD, GREYSTOKE CASTLE.

TAPESTRY WORK, covering a folding screen, preserved at Dalmahoy House, as having been derived, with other heirlooms, from the ancestor of the Morton family, George Douglas, whose name is so memorably associated with the history of Mary Stuart, through his chivalrous endeavours for her liberation from Lochleven Castle. According to tradition, this tapestry was wrought by the Queen and the ladies who were her companions, during her imprisonment there in 1567, and it was left unfinished in the castle at the time of her escape. There is evidence, in her communications during this period with her former chamberlain, Sir Robert Melville, that she made request for gold and silver thread, silk, and needles, suitable for such works. Miss Strickland minutely describes the series of subjects on this curious screen, which, as she states, is worked with coloured wools in fine tent-stitch on canvas, and measures about twelve yards in length, being now arranged in three breadths, the whole surrounded by a border. A representation of the screen may be found in her *Lives of the Queens of Scotland*, vol. vi. p. 32. The elaborate design represents groups of courtiers and ladies in rich costume; and the same personages occur repeatedly in the series of subjects. Sir Walter Scott was of opinion that they portrayed the incidents in some French or Italian romance; but Miss Strickland explains the whole as an allegorical illustration of the ill-fated loves of Mary and Darnley, of Queen Elizabeth's

[1] See the *Lives* of Philip Howard, Earl of Arundel, and of Anne Dacres, his wife, edited from Original MSS. by the Duke of Norfolk, p. 265.

opposition to their union, and of his tragical death. A stately personage, of angry mien, and certainly bearing a general resemblance to Elizabeth, appears in several of the groups, the most inexplicable of which is that of a gentleman, in superb dress, seated in an arm-chair, one leg bared and placed on a block, whilst two executioners appear to await the orders of the hostile queen to saw off his foot.—Among other interesting relics at Dalmahoy are the keys, five in number, of various sizes, found at Lochleven in 1805, by a boy digging in the sands near Kinross House, when the lake was low during a severe drought. Willie Douglas, a relative of the castellan, whilst serving Sir William Douglas as he sat in state at supper in the hall, contrived to drop his napkin on the keys, which were placed near Sir William on the table, and carried them off successfully, wrapped up in the cloth to prevent any jingling sound causing an alarm. These particulars of Mary's escape are minutely related in the despatch of the Commander Petrucci to Cosmo I., dated from Paris, May 21, 1568. Labanoff, *Lettres de Marie Stuart*, tome vii. p. 36. The escape having been achieved, and the castle gates left locked, Willie Douglas threw the bunch of keys into the loch. Miss Strickland (vol. vi. p. 71) describes other relics found when the lake was partly drained in 1821. Among these was a gilt key, possibly a chamberlain's badge of office, bearing the inscription *Marie Reg.* 1565. It is in the possession of the Earl of Leven. THE EARL OF MORTON.

A FOLDING SCREEN, covered with very curious needle-work, believed by tradition to have been the work of Queen Mary. It represents various incidents in the history of Rehoboam and Jeroboam, 1 Kings xi. 13, 14. In the "Inventory of Jowellis, &c., in Edinburgh Castle, pertening to the king and his dearest mother," 1578, occur, under tapestry, "Fyve pece of the Historie of King Roboam."[1] MR. ROBERT SCOTT MONCRIEFF, DALKEITH.

A COUNTERPANE, stated to have been the work of Queen Mary and her ladies. The queen's cipher crowned is worked in silk in the centre and at the four corners. The whole surface is richly ornamented with embroidery of flowered patterns, executed in silk.

MR. ALEXANDER HILL.

[1] See *Collection of Inventories*, p. 212, edited by Mr. Thomson. Edin. 1815.

An EWER and two tall one-handled TANKARDS, with silver-gilt mountings of peculiar workmanship, supposed to have belonged to Queen Mary. The exterior is coated with mother-o'-pearl in trefoiled scales. It was stated that they had been in the possession of the Earls of Morton, and subsequently of the late Mr. John Anstruther, sheriff of Fife, by whom they were given to Mr. Young, W.S., uncle of the present possessor. It was farther alleged that they had belonged to a person of the household of Mary Stuart. The height of the ewer is 11 inches; the tankards measure 8¾ inches in height; diameter of the mouth 3½ inches. There are some examples of the same work in the Hotel de Cluny at Paris. It has been regarded as of Oriental character, but it is possibly German. Certain objects of mother-o'-pearl are mentioned among the valuable possessions of Mary.[1] Precious objects of this description were highly esteemed at the period. Among Queen Elizabeth's new-year's gifts, in 1584-85, it appears that Burleigh presented a "layre" or ewer, of the same material as that exhibited, thus described: "A basson and a layre of mother of perle garnished with golde, the bacsyd onlye of the basson sylver and guylt, enamyeled with skriptures and devyses of cosmogerefy: the layer havynge a ferce lyon in the top with a scepter; all together 185 oz. dim."[2]

MR. JOHN LEARMONTH, OF DEAN.

An EMBROIDERED MUFF of linen, worked with coloured silks, and described as a relic of Queen Mary's handiwork; also a pincushion, originally richly wrought with silver-thread and seed-pearls, and a long-cuffed glove embroidered with gold, and traditionally believed to be her work.

LADY CAMPBELL, KILBRIDE.

A WATCH of octagonal form, the case being of rock crystal: it is believed to have been in the possession of Queen Mary, and is accompanied by a key ornamented with the crown and sceptre, over the initials M · R · It has been long in the possession of the Fingask family, and is stated to have been a gift from Lord Seton.—A ring with a miniature portrait of Mary, when Dauphiness.

SIR PATRICK MURRAY THREIPLAND, BART.

[1] See the *Collection of Inventories*, p. 239, edited by T. Thomson.

[2] See *Nichols' Progresses*, vol. ii. p. 427.

A WATCH, in a gold case ornamented with filigree, and having the maker's name, *Etienne Hubert* of Rouen. It is supposed to have been brought from France by Queen Mary, and presented to Margaret, Marchioness of Hamilton, daughter of John Lyon, Lord Glammis. The watch was preserved in the Hamilton family until the Duchess of Hamilton, wife of William, second duke, great grandson of the marchioness, gave it to her daughter Lady Margaret Hamilton, on her marriage with William Blair. It remained in possession of the Blairs until the marriage of Janet Blair with Mr. Tait, clerk of Session in Edinburgh: it was given by her to her niece Catherine Sinclair of Murkle, from whom it was obtained and given to the present possessor by his relative, Mrs. Maddrop of Dalmarnock. A watch made by *Etienne Hubert* existed in the possession of Mr. Thomson of Banchory, a descendant of John Knox, to whom, as it is believed, it was presented by Queen Mary: it has been noticed in Dr. M'Crie's *Life of Knox* and by Miss Strickland, *Queens of Scotland*, vol. iii. p. 355, where may be found a minute description of another watch, by the same *Hubert* of Rouen, bequeathed by Mary to a lady named Massie, and now the property of the Rev. Mr. Torrence of Glencross. THE REV. JOHN HAMILTON GRAY.

A GOLD RING of very beautiful workmanship, traditionally regarded as having been worn by Mary as a mourning ring. The hoop is enameled black; the setting consists of six opals, surrounding one of much larger size, presenting the appearance of a six-petaled flower.—A large tortoiseshell comb, stated to have belonged to Mary, by whom these and some other relics, preserved by the Hepburn family, were, as it is said, presented to a lady of that house who was among the Queen's attendants.

SIR THOMAS HEPBURN, BART.

The CHRONICLES OF SAVOY, a relic of Mary Stuart's library, bearing the arms of Scotland and her initials on the binding. The title is as follows:—"CRONIQVE DE SAVOYE: Par Maistre Guillaume Paradin, Chanoyne de Beaujeu. A Lyon, par Jean de Tovrnes, et Gvil. Gazeav. M.D.LII." This interesting small folio is in the original brown calf binding, with gilt leaves, and in fine preservation. On the centre of each side there is stamped in gold a shield bearing the arms of Scot-

land, the well-known lion rampant surrounded with the double tressure, and above a royal crown; down the back and on the sides there is also stamped the initial M, ensigned with a crown, thus denoting that it belonged to Mary. It appears under the title of "The Corniclis of Savoy," in an official list, preserved in the General Register House, of "the buikis, ornamentis, and masking cleiss," which had belonged to that queen, and were delivered to the Regent Murray on the 15th November, 1569. Under the same title of "The Cronicles of Savoy" it is enumerated in an inventory of the jewels and other articles "pertening to our Soverane Lord" [King James VI.] "and his Hienes derrest Moder," in the Castle of Edinburgh, on the 26th of March 1578.[1] MR. JAMES GIBSON CRAIG, F.S.A. SCOT.

An IRON KEY, stated to have been found in the lake at Lochleven, and supposed to have been one of the keys of the castle, taken by Willie Douglas from the supper-table of the castellan, on the evening of May 2, 1568, and thrown into the loch when her escape had been achieved. Some other relics of this description are noticed in Mackie's *Castles, Palaces, and Prisons of Mary Queen of Scots*, p. 368; and a key fished up in Lochleven is in the Museum of the Antiquaries of Scotland. (*Synopsis*, p. 82.) See also a notice of other keys found there, p. 187, *supra*. LADY ADAM, BLAIR-ADAM.

Carved OAK CRADLE, obtained at Linlithgow, and described as having been long preserved in the palace there, as "Queen Mary's cradle."—A damask napkin, supposed to have belonged to Mary, being marked in one corner with the initials M · S · under a coronet (not a royal crown), and the number 24. It was, moreover, stated that it had been dipped in her blood, at her execution, by one of her attendants, in whose family the napkin was long preserved: the blood-stained portions had been cut out to secure their preservation as relics of the ill-fated queen, and the spaces thus left in the corners had been carefully patched.—A watch, with the maker's name, IEAN AVBERT · ROUEN, described as having belonged to Mary Stuart. The gold case is of most elaborate and delicate workmanship.

MR. JOSEPH N. PATON, DUNFERMLINE.

[1] See Mr. Thomas Thomson's *Collection of Inventories of the Royal Wardrobe and Jewel House*, p. 243, Edinburgh, 1815; and *Miscellany of the Maitland Club*, vol. i. p. 5. Edinburgh, 1833.

A GOLD RING, set with a diamond cut in facets, with three smaller diamonds over it, representing a crowned heart. Stated to have been found at Fotheringhay. MRS. SIMPSON, EDINBURGH.

A selection of ENGRAVED PORTRAITS, consisting of numerous illustrations of the Stuart Series, portraits of Mary Stuart, and other valuable memorials from the Scottish portion of the Historical Collection of MR. W. F. WATSON, EDINBURGH.

Portrait of HENRY, Prince of Wales, eldest son of James VI. (of Scotland), by Vansomer; and a portrait of the Queen of Bohemia, eldest daughter of that King. MR. J. GIBSON CRAIG, F.S.A. SCOT.

An OAK TRAY from Dunfermline Palace, described as having been used to hold the linen of the infant Prince Charles (Charles I.), born there November 19, 1600. The oak cradle in which the Prince, as also his sister Elizabeth, had, according to tradition, been placed, was likewise in Mr. Paton's possession, and was purchased by George IV. MR. JOSEPH N. PATON, DUNFERMLINE.

Medallion Portrait of CHARLES I., stated to have been worked in his own hair; it is surrounded by a garter, inscribed BEATI PACIFICI.—Portrait of Prince Charles Edward, an exquisitely-finished drawing, with black lead, or some metallic pencil, upon vellum, executed at Paris by Giles Hussey, an artist of considerable abilities, who was much attached to the Chevalier and repeatedly drew his portrait; the process which he commonly employed being with red chalk, elaborately hatched in fine strokes.[1] SIR WALTER C. TREVELYAN, BART.

A CAP, embroidered with gold lace, stated to have been worn by CHARLES I. on the morning of his execution; and a handkerchief, used by the King on the same occasion. DR. LOGAN, LANARK.

Portrait of PRINCE JAMES, or James III., as designated by the adherents of his family; sometimes styled James VIII. (of Scotland.) Three

[1] See detailed notices of Hussey and his Portraits of the Prince in Edwards' Continuation of Walpole's *Anecdotes of Painting*, page 150.

quarters, life size ; in armour, with the blue riband and George, and a red scarf. The right hand rests on a helmet.—Small oval portrait of Cardinal York.—A valuable series of Engraved Portraits of the royal race of the Stuarts, with other valuable memorials, chiefly connected with Scottish history. They comprised portraits of Darnley ; Henry, Prince of Wales, by William Hole ; Charles I. and Henrietta Maria, engraved by Gul. Jac. Delphino, after Mytens ; Charles I. and Henrietta, in one plate, 1649 ; Henrietta Maria, by Faithorne, and by Hollar, after Vandyke ; Frederic, King of Bohemia, and his Queen, by Delphino, after Mireveldt ; Prince Rupert, from a portrait by G. Dobson, 1682 ; Henry, Duke of Gloucester, son of Charles I., engraved by C. Van Dalen, jun., after a painting by Simon Luttichuys ; the Princess Elizabeth, F. Barlow sculpsit, 1635 ; portraits of Charles II. and Catherine of Braganza ; James, Duke of Monmouth—P. Lely pinxit, A. Blooteling exc. ; the Viscount Dundee, an engraved portrait of great rarity ; James II., 1685, a mezzotinto signed G. F., &c. Of the later Stuart series, the following were exhibited :—Prince James, thus entitled, "Jacques III. Roy de la Grande Bretagne : Presentè à sa Majestè le 21e Juin, 1712, jour de son auguste naissance, par son très humble, très obeissant, très devouè servìteur Alexis Simeon Belle. Peint par A. S. Belle, peintre de S. M. Brit."—James III., an oval medallion, supported by an angel holding a scroll inscribed, "Thou shalt do no murther. Alexis Simeon Belle : gravè à Paris. St. Mark, xii. 7. This is the heir, come, let us kill him, and the inheritance shall be ours."—James III., a child with a dog. G. Kneller pinxit ; J. Smith excud.—Maria Clementina Sobieski. Davids pinxit, Roma ; P. Delvet sculpsit.—The Duke of Berwick, natural son of James II., a large oval portrait. "Serenissimus Princeps Jacobus Dux de Berwick, &c. Offerebat humillimus servus Johannes Farely Presbiter Kilmonensis." With these devices : a lily in a palace garden, "Angues arcebit ab hortis ;" a lion and a leopard, "Nec proderit astu ;" a harp, "Componit et excitat iras ;" a hand with a flaming sword, bombardment of a town, &c., "Metum pænamque rebellibus infert." The royal arms with the garter, &c., "Ortu et Honore. Jenary pinxit ; Drevet sculp."—Portraits of Prince James Francis Edward, son of James II. by Mary d'Este, born June 10, 1688, and of his sister, Louisa Maria Teresia, born at St. Germains, June

18, 1692. Signed, N. de Largilliere pinxit ; J. Smith fecit.—"James Francis Edward, Prince of Wales, and Prince and Steward of Scotland. N. de Largilliere pinxit ; P. Vanschuppen sculp. cum privil. Regis, 1692."—Portraits of the young Chevalier. "Le Prince Charles Edouard Stuart, nè à Rome le 31 Decembre, 1720—

> Edouard presque seul vole vers ses etats,
> Sa fortune et ses droits accompagnent ses pas ;
> Quel Prince mieux que lui pretend à la couronne,
> Si le sang la transmet, si la vertu la donne.

Dipinto in Roma da Domenico Dupra : Intagliato da N. J. B. de Poilly."—"Carolus Walliæ Princeps, &c. Peint par L. Tocque, 1748, et gravè par T. G. Will en la même annèe."—Prince Charles Edward ; T. Scott inv. delt. et sculp. On a scroll is the inscription, "Multum ille jactatur in alto, pervenit in Latium tandem." This portrait is surrounded by an elaborate frame suspended on an anchor, on each fluke of which is a female figure ; the fluke on the left of the portrait is entwined with a thistle, and bears the shield of Scotland ; the other, with the rose and the arms of England.—Portrait of Flora Macdonald as a shepherdess.—Prince Henry, Cardinal York, grandson of James II. "Serenissimus Henricus, Eboracensis Dux, S. R. E. Episcopus, Cardinalis ejusdem, S. R. E. Vice Cancellarius, &c. Archipresbyter Basilicæ Vaticanæ, et congregationis fabricæ Præfectus. Creatus die 3 Julii, 1747. P. Ant. Pazzi sculp. Romæ, ex chalcographia R. C. apud pedem marmoreum."—Also Portraits of the Prince and Princess of Orange, King William III., his Queen, and other royal personages ; and a rare engraving of the execution of Lord Balmerino and other victims of the rising in 1745, on Tower Hill, August 18, 1746, with their portraits.

MR. STIRLING OF KEIR, M.P.

Portraits of PRINCE JAMES (styled James III. by the adherents of the Stuart Family), and the companion portrait of Mary Clementina Sobieski, his Queen. The Prince wears an embroidered court dress, the star and blue riband, with the order of the Thistle ; an arched crown is introduced at his right hand. Clementina appears in a brown robe ; a veil of crape is thrown over her head. She has an ermine collar, and an arched crown appears at her side.—Portrait

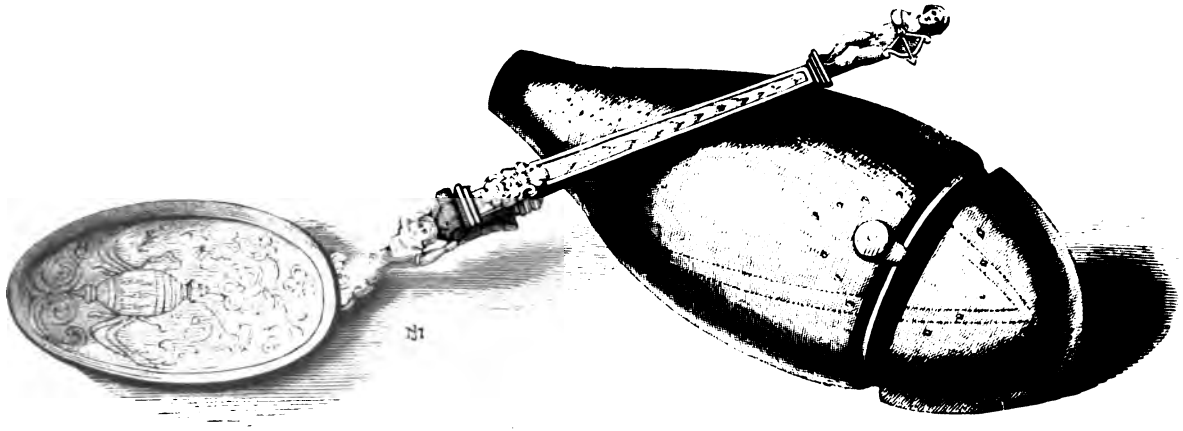
of Prince Charles Edward, in a coat of white velvet with silver embroidery, star and riband.—Portrait of Prince Henry, afterwards Cardinal York, dressed in a red coat, with the riband and badge of the order of the Thistle. These four Stuart portraits were purchased at Rome a few years since. They were described as painted by Raphael Mengs, and had come into the possession of Cardinal York, who, as it is believed, bequeathed them to his secretary, the Count di Malatesta. They were sold by him with other Stuart relics shortly before his death, and purchased by their present possessor,

MR. FLETCHER OF DUNANS.

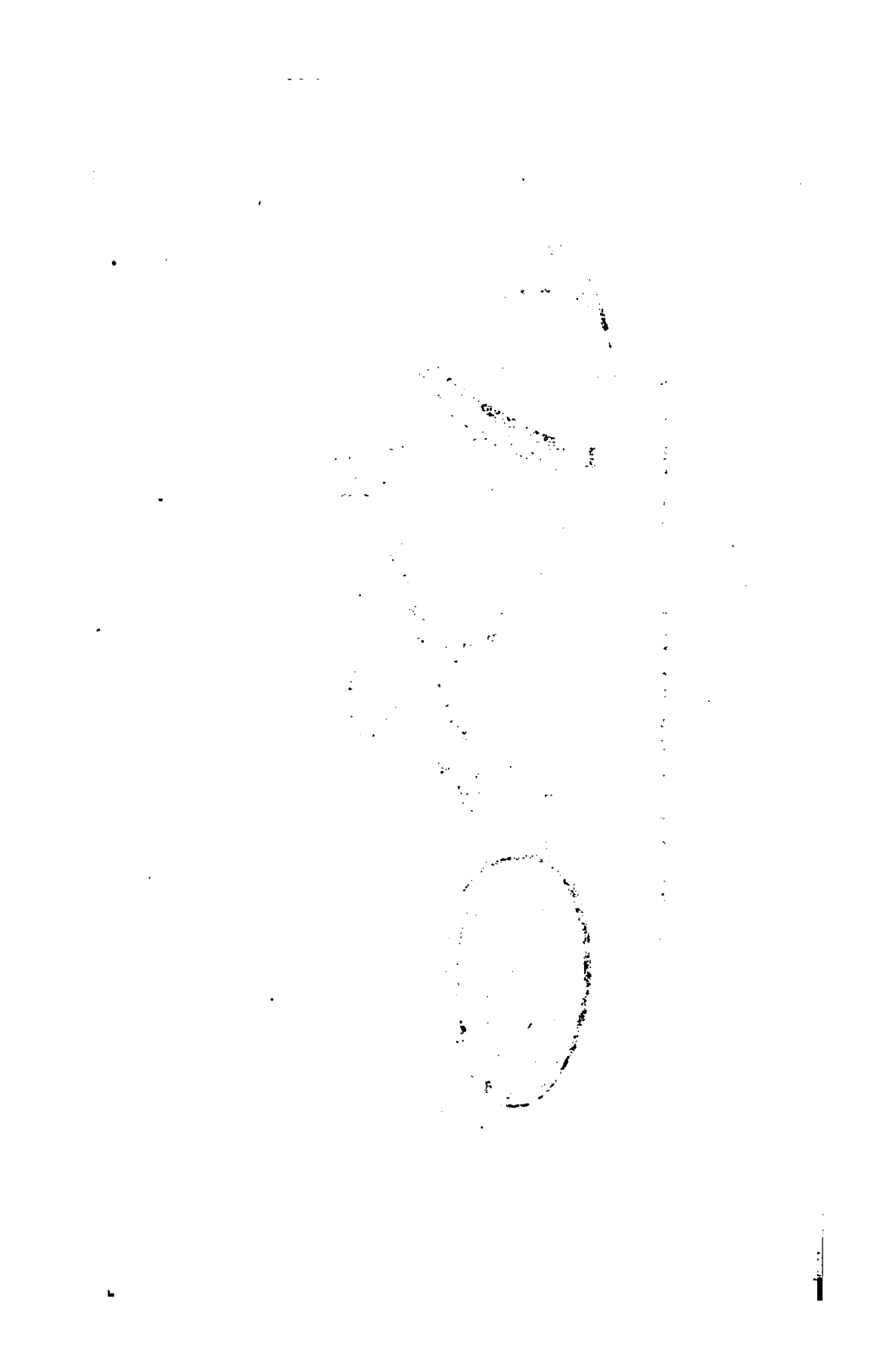
Miscellaneous Memorials of the JACOBITE CAUSE, of which the Fingask family were zealous supporters for several generations, their title having been forfeited in 1716, and not restored till 1824.—A "Loyalty Riband," used as a badge by the friends of the House of Stuart before the Restoration. It bears a portrait of Charles II., with the crown and initials C · R · ; also the royal arms and a dove with an olive branch, and the following inscription :—

> "To pray for King and Kingdom's peace,
> My Loyal heart shall never cease."

A silver filigree Essence-box, part of the toilet of Mary Beatrice, Duchess of York, during her residence at Holyrood Palace.—Jeweled Watch Case and Seal, in filigree work, presented by the Chevalier de St. George (James VIII.) to Lady Threipland, when he visited Sir David Threipland at Fingask Castle, Errol, on January 7, 1716. He dined and passed the night there, on his march from Peterhead to Scone Palace. Two richly-worked Purses, one embroidered with gold, bearing the initials of the Old Chevalier, J · R · 8 · ; the other with those of Prince Charles, C · P · S ·—Drawing of Prince Charles' Camp Bed, with its hangings of royal Stuart tartan, preserved at Fingask Castle since 1746.—A Silver Collar for an Italian greyhound, sent by the Prince to Lady Threipland, 1750. In the centre are engraved the royal arms, with this inscription, "C. Stewartus Princeps Juventutis."—Drawings of two Jacobite Drinking Glasses, preserved at Fingask ; one with the monogram of James II., and words set to the air of "God save the King ;" the other bears the portrait of Prince Charles, with the rose and thistle, and the motto, "Audentior Ibo."—



PRINCE CHARLIE'S FOLDING SPOON, WITH ITS ORIGINAL CASE.—In the Collection of JOSEPH MAYER, ESQ., F.S.A



A Ring, with a miniature portrait of CHARLES II., attributed to Petitot.—Two Miniatures of the Chevalier de St. George (styled James VIII.) One of them formerly belonged to his mother, Mary of Modena; the other is in a setting of which the reverse is beautiful in design and workmanship.—Miniatures of Prince Charles Edward and his brother, painted at Rome; a gift from the Stuart family to Sir David Threipland in 1737.—Another Miniature representing the Prince in armour; it is set in gold enameled and inscribed on the rim, "*Dum spirat spero*, 1745."—Two other Miniatures, one set with diamonds, a Scotch pebble on the reverse; it was a gift from Prince Charles to Lady Threipland in 1745. The other, likewise set with a Scotch pebble, represents him in Highland dress, with riband and star.—A Seal, set with an intaglio on dark cornelian, representing Prince Charles, 1747.—Miniature of the Cardinal York, in court dress. SIR PATRICK MURRAY THREIPLAND, BART.

SILVER SPOON and CASE, stated to have been in the possession of Prince Charles Edward. The spoon has a joint near the heel of the bowl, so that it may be folded up and placed in its case, in order to render it more portable when persons frequently carried their own spoons; the appliances of the kind commonly in use being of pewter. This relic was obtained by Mr. Mayer from the descendant of the person to whom it was presented by the young Chevalier, as a remembrance in acknowledgment of hospitality received during his stay in Manchester, on his intended march to London, 1745 (see woodcut). MR. JOSEPH MAYER, F.S.A.

RELICS of the STUART FAMILY, comprising a piece of the blue riband of the Garter; breadth, 4 inches; preserved as having been worn by James-Francis-Edward, the Old Chevalier, son of James II. Also a portion of the plaid of his son, Charles Edward, the Chevalier St. George, which was cut into small pieces, and distributed among his faithful followers, on the failure of his enterprise in 1745. These were accompanied by an unique impression on paper from an engraved plate, printed in blue ink, and representing a full-blown five-petaled rose, on which are thirty-five small circles, inscribed with the names of sufferers in the cause of the exiled family. According to tradition, this was a ticket of admission to private meet-

ings of the adherents to the Stuarts, after the battle of Culloden. The names of those "martyrd for king and country, 1746," comprise Sir Archibald Primrose, Colonel Francis Townley, John Hamilton, governor of Carlisle Castle, who surrendered it to the Duke of Cumberland, Captain Hamilton, Edward Clavering, Donald Fraser, Captain M'Donald, and others, of whom an account is given, with a facsimile of the original engraving, *Gent. Mag.*, vol. xcviii. p. 18. The rose measures nearly $2\frac{3}{4}$ inches in diameter. The edges of the outer leaves are inscribed with the dates of births of the Old Chevalier and his two sons. The grounds for supposing that the plate was engraved by Sir Robert Strange, who was in close intercourse with the Prince and his adherents, are stated in the *Gent. Mag.*, vol. xlv. p. 41, N. S. These relics had been preserved by an old Catholic family in Lancashire, with other Jacobite memorials.

MR. RICHARD ALMACK, F.S.A., MELFORD.

Autograph letter from JAMES II., addressed to Sir John Trevor from St. Germains in 1692, requiring his presence at the approaching accouchement of the Queen. The Princess Louisa was born there, June 18, in that year.—Miniature portrait of Prince Charles Edward by a German artist named Kamm, taken during his residence in Germany after the expedition in 1745.—Portrait of the Cardinal York, in early life; it formerly was in the Villa Muti at Frascati, his residence there when bishop of that see.—Cardinal York's mitre, worn by him as Bishop of Frascati; it is enclosed in a morocco case, bearing the royal arms of England ensigned with the Cardinal's hat.—Cardinal York's *Berretto* or Cardinal's cap. These relics were purchased at Rome by James Dennistoun, Esq., and sold by him to the present possessor.—A pair of large pistols, silver mounted; the handles are of solid silver. They were given by Prince Charles Edward, after the expedition in 1745, to Mr. Edgar, the confidential secretary of Prince James (James III.) On Mr. Edgar's death the pistols passed into the hands of one of his family, of the same name, a merchant in Glasgow, from whom they were purchased. —Map of Charles Edward's expedition in 1745, being one of four large maps, each in eight sheets, engraved in Rome for James III., after that expedition. One of them was in the possession of the Prince, and another belonged to Cardinal York. These maps

subsequently passed into the hands of the Count di Malatesta, heir of the Cardinal's secretary, and were preserved, with other Stuart relics, at the Palazzo Muti at Rome. The Count sold one to the Marquis of Douglas; another to the Scottish College at Rome; another to Lord Walpole; and the fourth to Mr. Dennistoun, from whom it was purchased by the present possessor.

THE REV. JOHN HAMILTON GRAY.

Miniature PORTRAIT of Prince Charles Edward, with a portion of the original Highlander riband worn by him. It was formerly in possession of the family of Glas of Sauchie.—Also a portrait of Cardinal York, purchased at his villa at Frascati, near Rome.

MR. JAMES DRUMMOND, R.S.A.

Miniature PORTRAIT of the Old Chevalier.

MR. CHARLES TUCKER, F.S.A.

Original copper-plate, a PORTRAIT of the Old Chevalier.

MR. JAMES JOHNSTON.

An enameled WATCH, stated to have been given by Prince Charles Edward to Flora Macdonald.

MR. EDWARD HUIE, EDINBURGH.

A SILVER CUP, stated to have been used by Prince Charles Edward, whilst in concealment in the house of Mr. Innes near Perth. It is believed to have been also used by the Old Chevalier in 1715, when it was carried off by the king's soldiers, lost in the fields, and turned up again in ploughing, twelve years after.

MR. HUGH PATON, EDINBURGH.

A WATCH CHAIN, described as a gift from Prince Charles Edward to James Gordon of Cobairdie, about 1750, when the latter took leave of the exiled Prince in Paris, to return to Scotland.

MR. C. E. DALRYMPLE.

An ETUI, or bodkin-case, of silver chased, said to have belonged to Prince Charles Edward. MR. JAMES DRUMMOND, R.S.A.

ORIGINAL LETTERS.

Two Letters from MARY QUEEN OF SCOTS to the fifth Earl of Huntly, in 1568. He had joined the confederacy in Mary's favour, at Hamilton, in May in that year, after her escape from Lochleven and the revocation of her act of abdication. The fatal conflict of Langside put an end to his efforts for Mary's cause; and on May 16 she took refuge in England. On July 16 she was removed from Carlisle to Bolton Castle, the residence of Lord Scrope, in whose custody she remained till January in the following year. The following letters were written from Bolton. They had been preserved at Gordon Castle, and appear to have been unknown to Prince Labanoff, but were given in the *Miscellany of the Spalding Club*, vol. iii. p. 211.

"Traist cousing and counsalour, we greit zow weill. Knawing zour mynd and will towartis ws, and understanding the proceidingis of the rest of our nobilite in Scotland, doubtis no^{t} bt ze ar participant of the same, as be the Lard of Skirlingis report,[1] quha come to ws thairfra, ye 6 of this instant, hes schawin ws at lenth yerof. And incontinent eftir his arreving we dispeschit ane of our servandis w^{t} deligence towartis our sister the Quene,[2] schawing hir gif the rigorous proceiding of our rebellis agains our fayfull (*sic*) subiectis war no^{t} stayit in dew tyme, quhat inconvenientis my^{t} follow thairon. Quhais ans^{r} [?] we await to cum haistely, hoipand it wilbe gud, and sall mak zow participant yerof, w^{t} quhat uthir newis occurris. Sen the quhilk dispeche we haif ressawit ane vryting of our said sister, of hir awin hand, afferming to performe the promeis sche maid to ws be the lord Hereis, the quhilk we doubt no^{t} hie hes maid manifest to zow alreddy. Praying zow gif thair be ony apperance that ye saidis rebellis will na wayis staye thair said proceidingis, that ze spair no^{t} to ze assistance to ye rest of our nobilite, to performe that quhilk is alreddy intreprysit agains thame. Referring the rest to yis said beirare, quha will schaw zow of our mynd mair amply; quhome ze

[1] The laird of Skirling and Lord Claud Hamilton had been sent back to Scotland by Mary, on her removal from Carlisle, July 13, 1568, to console her friends there.

[2] Sir James Borthwick. See Mary's Letters to Elizabeth, August 6 and 7, 1568.—Labanoff, *Recueil*, tome ii. p. 145.

sall credeit. Swa committis zow to ze protectioune of God. Off Bowtoune, ye x. of August, 1568."

[Thus far the letter was written by the hand of Mary's secretary, probably Curle. The following postscript in French and the signature were added by herself.]

" Je n'ose ecrire, car toutes mes lettres ont estay prises, mays le porteur vous contera tout au long : je loue dieu que vous desmantes nos enemis, qui se vantoyent autant de votre inconstance, que aves fayt preuve au contrayre. Et je n'en resoys peu de plesir, en recompences [?] vous m'aures, pour jamays,

Votre bien bonne cousine
E meilleure amye, MARIE R."

" To oure traist cousing and counsalor,
The Erle of Huntly."

Endorsed in another hand,

" Resvt ye first [?] of September. D. HUNTLYE, 1568."

The second letter, in the same hand, is as follows :—

" Traist cousing and counsalour, we greit zow veill. Hering of zoure defait is in greit pane to understand the trewth therof ; and becaus we haif hard that our vrytingis hes bene tane be the waye, quhilk we send zow laitly, will not wryt swa amply at this present as we vald haif done, bot referris our mynd and newis to my lord Hereis, quha will schaw zow all at lenth. Alwayis we haif gottin newis and twa vrytingis fra our sister the quene, be our servand James Borthik, quhome we haif send to my lord Hereis, xpresly to informe him of all our affaires, wt the copeis of the saidis l'res ; in the quhilk, by syndry vthir heidis, hes writtin that thair is ane army of frensche meyn, uithir on the se or ellis alreddy arrevit in Scotland, as we ar certefyt, my lord deuk of Chattellerauld is imbarkit alreddy. The quhilk of [?] we hoip be of verite ze knaw zour awin strenth, doing wt the rest of our nobelitie as ze and thay sall think necessarie, Referris the rest to ye said lord Hereis, and committis zow to ye protectioune of God. Off Bowtoune, ye xxvij. of August, 1568."[1]

[1] Compare Mary's letter written the same day to the Earl of Argyll. Labanoff, *Recueil*, tome ii. p. 166. Lord Herries had come from London to Bolton Castle, July 25, 1568, bearing Elizabeth's fallacious promises; upon which Mary requested her adherents in Scotland, assembled on her behalf, to disperse, and countermanded the promised aid from France and Spain.

ASHMOLEAN OXFORD MUSEUM

[The following signature is Mary's autograph.]

" Your richt gud Cusines and frind, MARIE R."

" Zeschal hir al neues bi mi lord heris, for my leters is bin so oftten[1] that" . . . [three or four lines torn away] Addressed,— " To oure traist Cousinge and Counsalour, the Erle of Huntly." And endorsed in another hand, " Res'it ze xj. of September, 1568."

THE DUKE OF RICHMOND, K.G.

Portrait of MARY OF GUISE, second Queen of James V., and mother of Mary Stuart. She died in Edinburgh Castle, June 10, 1560.—Also a Portrait of James VI. (of Scotland) in his youth, attributed to Scougall. These paintings were exhibited by the permission of Mr. W. Paton, Master of the Trinity House, Leith ; and through the kindness of Mr. J. M. Mitchell of Mayville. In the Laigh Hall, in the Council House of Edinburgh, an original portrait, as supposed, of Mary of Guise, was discovered on the demolition of that building. It came into the possession of Mr. Alexander Mackay of Blackcastle ; and is described in Dr. Wilson's *Memorials of Edinbvrgh*, vol. i. p. 202.

THE CORPORATION OF THE TRINITY HOUSE, LEITH.

An old Drawing, inscribed, LA ROYNE DESCOSSE, probably a portrait of Mary of Lorraine, mother of Mary Stuart, executed by some artist of the French school at the period.—Drawing which portrays Mary Stuart kneeling. It is a facsimile copy of a drawing preserved in the Gaignières Collection, in the Cabinet of Engravings at the Bibliothèque Impériale at Paris, described as from an original " peint aux vitres des Cordeliers à Paris."—Drawing, copy of a portrait, entitled " Silla de Betton, femme de chambre de Marie Stuart en 1565." Several persons of the name of Beton were attached to Mary's Court ; Mary Beton is remembered as one of the four Marys who accompanied her in her voyage to France. The Queen's official Head-carver in 1562 was named Beton ; in the list of her household in that year, drawn out by her French comptroller, Mons. Pinguillon, a younger Beton is named, possibly the lady whose portrait is above mentioned. MR. DAVID LAING, SIGNET LIBRARY, EDINBURGH.

[1] Or possibly the reading may be, " so oft tent," namely, taken, kept back.

PORTRAITS OF MARY STUART.

Portrait of MARY QUEEN OF SCOTS; a sketch in coloured crayons, by François Clouet, called Janet or *Jehannet*, court painter in the reigns of Francis I., Henry II., and Francis II. He is stated to have been a pupil of Primaticcio. Mary here appears as the *Reine blanche*, in the "blanc atour—en grand deuil et tristesse," according to verses cited by Brantôme, the mourning which she wore for Francis II., who died December 5, 1560. Three-quarters to right. Height, 10 inches; width, 8¼ inches. This remarkable drawing was obtained about thirty years since at a sale at Christie's. This, and the companion portrait attributed to Darnley, had probably been part of one of the collections of contemporary portraits of great personages of the period, formed by the painter in ordinary to the court, either as types for his own use or for the gratification of some distinguished collector. It is identical with the small portrait of Mary at Hampton Court, for which it may have been Janet's original sketch. That painting is much faded and damaged, having also apparently been retouched in parts, but it presents an important feature in the evidence regarding the portraits of Mary Stuart, as bearing on the reverse of the panel the brand-marks P. R. and C. R., both crowned, being those of Charles I., as Prince and as King. There is, moreover, a note attached in the handwriting of Vanderdoort, keeper of the King's pictures—"Queen Marye of Scotland, appointed by his Majesty for the Cabbinet roome, 1631. By Jennet."—Two portraits of Queen Mary, "in her white morning habit," are described in Vanderdoort's *Catalogue*, published from Vertue's transcript (see p. 155). One was a defaced picture, given to Charles I. by the Marquis of Hamilton; the other, "said to be done by Jennet, . . . given by the Lord Denby." The portrait now to be seen at Hampton Court was engraved in 1796 for Pinkerton's Scottish Portraits, being at that time in Kensington Palace. Another drawing, probably by Janet, and of the same type as that exhibited, exists in the Royal Collection; it was formerly in the Earl of Bessborough's possession, and has been engraved by F. Bartolozzi, in a series of portraits in which it is attributed erroneously to Holbein. Prince Labanoff has pointed out that Mary could never have been painted

by Holbein, who died in London when she was twelve years of age only, and living at the French Court. A third drawing of the same type, preserved in one of the Public Collections at Paris (at the Bibliothèque de Ste Geneviève?), is engraved in the *Portraits des Personnages Français*, by P. G. J. Niel. François Clouet, to whom are attributed the drawings above-mentioned, as also the picture on panel before described, in the Royal Collection at Hampton Court, probably painted the portrait of Mary, as Prince Labanoff observes, first in 1555, when it was sent by her to her mother Mary of Lorraine, then Regent of Scotland, and again at a subsequent period, when Mary wore the *Deuil blanc* for Francis II. Jehan Clouet or Cloet, a Flemish painter of some note at Brussels in 1475, was father of Jehan Clouet, called *Jehannet*, who died about 1541, having been in favour with Francis I. His son François, also called *Jehannet* or Janet, was painter in ordinary during the reigns of Francis I., Henry II., Francis II., Charles IX., and Henry III.[1] A small portrait on panel, of the same type as the drawing exhibited, is in the possession of Sir John Richardson, Bart., at Pitfour Castle, Perthshire. It was obtained recently at Brussels. In the Gallery of Portraits at Versailles, a copy of a portrait of this type may also be seen. It was executed by M. Serrur, and is thus described, *Catalogue*, No. 3118 ;—"La reine est représentée en costume de veuve, et enveloppée de la guimpe blanche, deuil des reines de France. Le portrait original faisait partie de la collection du château d'Eu." Inquiry has been made in vain to ascertain where the original of this portrait now exists. A recent copy of the Versailles picture is described in Prince Labanoff's *Catalogue*, p. 147 ; as also an engraving by L. Massard, p. 155, No. 10.—Drawing in water-colours, on a reduced scale, of the portrait of Mary in the Combination Room at Jesus College, Cambridge. A memorandum on the back of the picture ascribes it to the pencil of Janet, and states that it is "the same with one in the Palace of Kensington," namely, that above described, now to be seen at Hampton Court. An additional note by Dr. Clarke the traveller, by whom it was presented to the College, records its discovery by Mr. Kerrich, formerly librarian of the University Library, Cambridge. In the upper angle to the right is an escutcheon of the arms of France and Scotland, quarterly.—A

[1] *Archives de l'Art Français*. Tome v. pp. 97, 287.

brilliant impression of the rare portrait of Mary, attributed by Prince Labanoff to Jerome Wierix.[1] It has been regarded, however, as the work of Thomas de Leu, a French engraver of the period. The portrait, three-quarters to the left, is in an oval frame, elaborately executed; above is an escutcheon of the arms of France and Scotland impaled; on each side in the upper corners appears an angel flying, holding a palm branch in one hand, and in the other a chaplet, extended over the head of Mary; under the angels, in little niches, are symbolical female figures, one of them accompanied by a child and a lamb; the other has the arms crossed on the bosom, and holds a palm branch in one hand. Under these, in the lower corners of the plate, appear two subjects: the decapitation in the Hall at Fotheringhay, and the executioner holding up the head of Mary. On the lower part of the plate are engraved twenty hexameter lines, commencing, "En tibi magnanimæ spirantia Principis ora;" subscribed, G. Cr. Scotus.—Portrait of Mary, engraved by Thomas de Leu; the bust is introduced in an oval, measuring 6 in. by $3\frac{7}{8}$ in.; three-quarters to right.[2] The type and costume are precisely the same as in that last described. It is entitled, MARIE STEWART REYNE DE FRAN · E D'ESCOSSE. Underneath is the following quatrain :—

Et les belles beautes, et les grandeurs plus grandes,
Sont pleines de dangers, et de Malheurs diuers:
Ce sont Buttes à Maux: Qui n'en croira mes vers,
Viene voir ceste Reyne, et lise ses legendes.
Tho: de leu. F. et ex.

A drawing by Janet, in the same style as that of Mary Stuart above described; height, $9\frac{1}{2}$ inches; width, $7\frac{3}{4}$ inches. It is believed to be a portrait of Darnley. Three-quarters to right: he wears a small flat bonnet, placed a little on one side (the left side of the head), and with a band of jewels around it. The hair, beard, and moustachios, are short, and he has a small ruff. This drawing shows no part of the figure lower than the neck. In the lower corner is a round stamp, the initials C · G · under a foreign coronet, with this inscription in an old handwriting :—"Lucas d'hollande del." and the mark 75 a. It is scarcely necessary to observe that these drawings present no resemblance to the works of Lucas van Leyden, who died in 1533, twelve years previous to the birth of Darnley. Some persons have hesitated to receive this spirited sketch as a portrait of Darnley,

[1] *Portraits de Marie Stuart*, No. 47, p. 167. [2] *Ibid.*, No. 53, p. 169.

especially if considered to be the work of Janet, who certainly never drew Darnley from the life, since Darnley never was in France, and there is no reason to suppose that Janet ever came to this country. This sketch, however, bears a very strong resemblance to the engraving attributed to Reginald Elstracke, in the *Basiliologia*, published about 1618; of this, the most authentic portrait of Darnley, probably, which exists, a fine impression was exhibited. The collector's mark, above noticed, is said to be that of a Count Geloso of Milan.

THE REV. HENRY WELLESLEY, D.D.
Principal of New Inn Hall, Oxford.

An engraved facsimile of a Portrait of MARY QUEEN OF SCOTS, part of the collection of contemporary portraits at Castle Howard, attributed to Janet, and executed in the same style as those in Dr. Wellesley's collection (above described). Three-quarters to the left; height, 13 inches; width, 9 inches. "Engraved by Thos. Ryder from a drawing by Janet in the collection of the Right Hon. the Earl of Carlisle." Published by Colnaghi in 1821. Prince Labanoff (*Portraits de Marie Stuart*, p. 151) supposes this to have been a sketch for the portrait by Janet, sent to Mary of Guise, about 1555, in Edinburgh. At that period Mary was only thirteen years of age. The portrait appears to be of an older person. This interesting portrait of Mary in early life represents her in a small close-fitting cap; her light brown hair turned back and enclosed within it; a small frill round the throat; close-fitting dress, with a long taper waist; sleeves puffed. She wears ear-rings and a small necklace; also a string of beads looped up to the front of her dress, with a large pear-shaped pearl in the middle on her bosom. A charming portrait in crayons, attributed to the same artist, preserved in the Bibliothèque de S^te^ Geneviève, has been engraved in the *Portraits des Personnages Français*, by Niel, and bears resemblance in features to that here noticed. It was, however, executed when Mary was rather more advanced in life, and the costume is varied. The series of drawings at Castle Howard, of which the drawing above-mentioned formed part, portray the principal personages of the Court of France about the period of Francis I.; they have been sometimes attributed, but erroneously, to Holbein; and it is stated that they were purchased at Florence by the Earl of Carlisle, about the middle of last century. THE EARL OF CARLISLE.

Portrait of MARY QUEEN OF SCOTS, in a close-fitting black dress ; a small ruff round her neck ; a narrow quilled edging to her head-dress, with a broad black lappet or coverchief falling behind ; the hair is full on the brow, curly, and of lighter brown than in other portraits ; the eyes are hazel. The features and expression bear resemblance to those of the Morton portrait, next described, but indicate an earlier period in Mary's life. Three-quarters towards the left ; painted on panel ; height, $18\frac{1}{2}$ inches ; width, $13\frac{1}{2}$ inches. The frame, black with gilded ornaments, may be contemporary, and is inscribed beneath—" Mary Queen of Scotts." This interesting painting, if not a contemporary portrait, is doubtless from one of good authority, and it is very probable that it may have been obtained in Mary's lifetime by Philip Howard, Earl of Arundel, a zealous partisan of Mary Stuart's. His friendship towards her was charged against him, in his indictment, as one of the strongest features of treason against Elizabeth. He married Anne Dacres, the heiress of Greystoke, who received from the Queen of Scots a token of her affection, the embroidery wrought by her own hands, described in the *Original Memoirs of her Life*, recently edited by the Duke of Norfolk, p. 265. See also a notice of another work by Mary, now at Greystoke, p. 184, *ante*. MR. HENRY HOWARD, GREYSTOKE CASTLE.

Portrait of MARY QUEEN OF SCOTS, traditionally regarded as having been painted by her order, during her imprisonment in Lochleven Castle, in 1566-67, and presented by herself to her deliverer, George Douglas, youngest brother of Sir William Douglas, laird of Lochleven, to whose charge Mary had been committed. The estates and honours of Morton devolved on Sir William, from whom the Earl of Morton is descended. The portrait of Queen Mary, with a remarkable piece of tapestry (described, p. 186), believed to have been worked by her at Lochleven, and other relics, are preserved at the family seat, Dalmahoy House, near Edinburgh. This remarkable painting is on panel, of life-size : it has been cited by Horace Walpole in his letter on the true portraiture of Mary, addressed to Sir Joseph Banks, as the only picture of which he could ascertain the authenticity and originality.[1] There were copies of it, according to Walpole, at St. James' Palace, Hatfield, and Hardwicke ; it agrees,

[1] See Preface to Chalmers' *Life of Mary*, vol. i. p. xv.

as he remarks, with the effigy at Westminster,—"in both, the nose rises a little towards the top, bends rather inwards at the bottom." Walpole comes to this conclusion,—"I should think that Lord Morton's picture and the tomb are most to be depended on." Prince Labanoff states that this painting has been attributed to Lucas de Heere, but this rests on conjecture only. It has been engraved by Robert Cooper for Chalmers' *Life of Mary;* it served as the chief evidence for the miniature by Paillou for the same work, and in that portrait it was his endeavour to combine all the most authentic characteristics of Mary's countenance. His painting, on ivory, is now in the possession of Mr. Gilbert Henderson. The Morton portrait has been engraved more recently for Miss Strickland's *Queens of Scotland*, vol. vi.—The fine portrait of the Regent Morton; well known by Houbraken's engraving for Birch's *Heads of Illustrious Persons*, p. 39, 1740; and the engraving in Lodge's *Portraits*, vol. iii.

THE EARL OF MORTON.

Portrait of MARY QUEEN OF SCOTS, at about the age of seventeen. It is on panel, three-quarters to left; height, 10¾ inches; width, 8½ inches.[1] Her hair is light brown, enclosed in a net or *crespine* of gold cord, with a coronal of jewels, and a single pearl on the forehead. She wears a small ruff, a close-fitting white dress, with diagonal stripes of gold, and buttoned up to the neck; a rich collar and pendant of jewels; a crimson mantle, furred with ermine, and crimson sleeves, high on the shoulders, and banded with white fur. This interesting little picture bears considerable resemblance to the portrait at Hatfield, attributed to Sir Antonio More, and engraved for Miss Benger's *Life of Mary Stuart*, in 1822.—Portraits of Charles I. and of the Infanta; purchased in Spain.

SIR JOHN MAXWELL, BART. OF POLLOC.

Portrait of MARY QUEEN OF SCOTS, closely resembling in all its details that engraved in 1602 for *Jonstoni Inscriptiones*, and copied by Roberts for Pinkerton's *Scottish Portraits*, 1797. It is on panel, executed in a hard and unartistic style, but undoubtedly of the time of Mary, and probably an authentic memorial of her features in her

[1] See Miss Strickland's notice of this portrait, *Queens of Scotland*, vol. iii. p. 120.

maturer years. The Hepburn family of Smeaton were her faithful adherents, and the portrait has long been preserved there with other relics of Mary. SIR THOMAS HEPBURN, BART.

Portrait of MARY QUEEN OF SCOTS, traditionally regarded as having been presented after her nuptials with the Dauphin, in 1558, to the Lord High Treasurer, the Earl of Cassillis, one of the Scottish Commissioners sent to negotiate the marriage articles and to witness the nuptial ceremony. This portrait (it is believed) has been preserved as an heirloom in the Kennedy family, and it is to be seen at the seat of their representative, the Marquess of Ailsa, Culzean Castle, Ayrshire. Mary is here represented in a close-fitting, long-waisted, dress of crimson with gold embroidery; the large ungraceful puffs or balloons cover the shoulders; her hair is enclosed in a little crimson and gold cap, set with jewels; and to a string of large pearls round her neck is appended a jeweled cross. This portrait has recently been engraved for Miss Strickland's *Queens of Scotland*, vol. iii. The painting, which is on canvas, is attributed to Zucchero: it has recently undergone a complete "restoration;" however pleasing as a portrait, it presents no appearance of being contemporary with the time of Mary. It was executed, in all probability, long after that period, and is the best example of a very numerous class of portraits, of a type which appears to have been greatly in favour even as recently as the multiplication of portraits of Mary by Sir John Medina and other painters in Scotland in the last century. The contemporary original has not been discovered, unless, as has been suggested with considerable probability, the prototype of these portraits may have been the well-known painting in the Duke of Devonshire's Collection, formerly at Chiswick, and engraved by Vertue, representing the queen standing with one hand resting on the arm of a chair, and holding two roses in the other. A town is seen, in that picture, through a window in the background.

THE MARQUIS OF AILSA.

Portrait of MARY QUEEN OF SCOTS, usually described as "The Orkney Portrait." It is supposed to represent Mary as Dauphiness, and it was formerly in possession of Mr. William Traill, of Woodwick, Orkney, by whose ancestor it was alleged to have been obtained

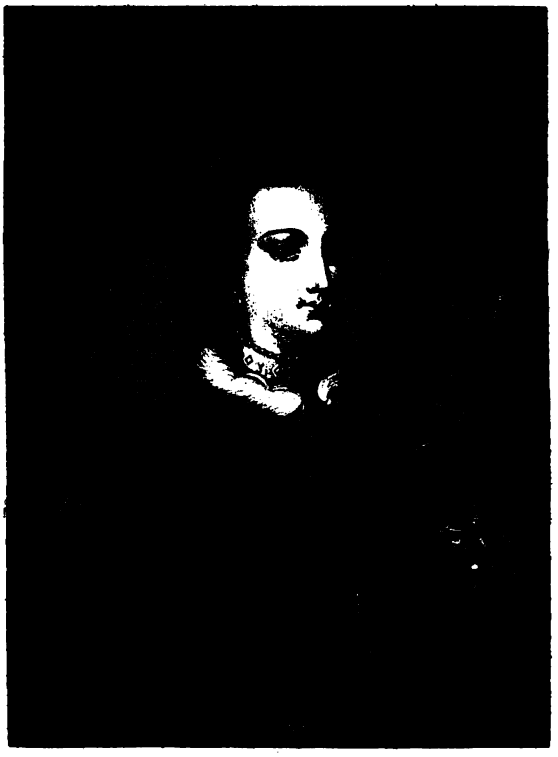
from the family of Robert Stuart, natural brother of Queen Mary,[1] created Earl of Orkney by James VI., in 1581. According to the account in the family, Lady Barbara Stewart, his daughter, married a gentleman of South Ronaldsay, named Halcro; it passed from them to their granddaughter, Sibilla Halcro, and from her to her daughter, Ann Baikie, wife of Mr. G. Traill of Quandall. It remained in that family until it was purchased, about 1831, by the present possessor. The type of this portrait appears to be that described as formerly in the King's Cabinet at Versailles; it has frequently been reproduced, but it is not known where the original now exists. The painting exhibited is on canvas; it bears a date, nearly effaced, which has been deciphered as 1556, and the name Furini or Farini, is, as it is said, to be discerned. It is a production, however, apparently of much more recent date than the time of Mary. It is now at Dunrobin Castle, Sutherlandshire.

THE DUKE OF SUTHERLAND, K.G.

Miniature portrait of MARY QUEEN OF SCOTS, painted in body-colour on vellum. Oval; height, 2¼ inches; width, 3 inches. It is inscribed, *Maria Regina Scotorum*, with the signature of Bernard Lens, a monogram composed of B and L. Mary appears in a black dress with a collar of white fur, and a necklace of pearls. Bright smalt-blue ground. Bernard Lens, painter to the Crown by the title of limner, and afterwards of enameler, in the reign of George II., was an admirable painter in miniature, and excelled in his copies from the great masters, particularly Rubens and Vandyck; he gave instructions in drawing to the Duke of Cumberland and other members of the Royal family. He died at Knightsbridge in 1741.[2] Bernard Lens appears to have executed numerous copies of the miniature of Mary Stuart, of which the specimen exhibited is one of the choicest examples. He also executed portraits in the costume of the Queen of Scots; and Vertue, who was his pupil, records facetiously the remonstrance of a sitter, who complained to the artist that he had

[1] A Memoir on this portrait was communicated to the Society of Antiquaries of Scotland, by the Rev. J. R. Omond, March 25, 1833. See also the Life of Mary Stuart, by Mr. Bell, in *Constable's Miscellany*, Appendix A. The portrait exhibited by Mr. Rutherford, described hereafter, is of the same type.

[2] See *Walpole's Anecdotes*, Dallaway's edition, vol. iv. p. 181; vol. v. p. 251.



not made her like that Queen. The portrait exhibited bears considerable resemblance to the "Orkney Portrait," before described, in the Duke of Sutherland's possession (see p. 207). The original of this favourite type has not been ascertained.

MISS PETIT, LICHFIELD.

Copy of the Portrait of MARY QUEEN OF SCOTS, formerly in possession of Mr. Patrick Fraser Tytler, the historian of Scotland, by whom a very interesting dissertation was printed for private circulation, in which this remarkable portrait and the devices introduced upon it are minutely described.[1] It is painted on panel, nearly of life-size; the costume is remarkably rich. Among the jeweled ornaments occurs a pillar, ensigned with a crown, the device used by Francis II., here accompanied by Mary's initials. A brooch on her bosom displays one of her own devices, a pillar within the wheel of fortune. In the background is seen a city upon a hill, supposed to represent Edinburgh. An escutcheon of the arms of France and Scotland, quarterly, is appended to the stem of a tree on one side of the picture, being those which Mary bore as Queen-Consort of France. Mr. Fraser Tytler came to the conclusion that this was the identical portrait painted in 1560, and sent by Mary to Queen Elizabeth by Lord Seton, shortly before the death of Francis II.[2] This painting has been attributed to Zuccaro, and Mr. Tytler alludes to the supposed existence of the signature F. Z. It is, however, certain that, at the period in question, Zuccaro, at that time only seventeen years of age, was engaged with his brother Taddeo in the Vatican, and that he did not come to France until after 1572. It is indeed extremely improbable that Zuccaro ever executed any portrait of Mary Stuart from the life. The picture has also been attributed confidently to Mark Garrard, who was, however, born in 1561 at Bruges, a year after its supposed date; he came to England in 1580. It appears most probable that this remarkable portrait was produced by one of the Italian artists, attracted to France by the munificence of Francis I. and the taste for productions of Italian art. The picture formerly

[1] On the Portraits of Mary Queen of Scots, with remarks on an original picture of that Princess recently discovered, 1845. 4to.

[2] Tytler, *History of Scotland*, vol. vi. p. 213. *Queens of Scotland*, by Miss Strickland, vol. iii. pp. 134, 161.

belonged to a portrait painter named Stewart, and it came into the hands of Gwennap, a dealer in London, from whom it was purchased by the late Mr. Fraser Tytler. The copy exhibited was an engraving on a reduced scale, elaborately illuminated, and presenting in miniature an admirable reproduction of the curious original.[1]

MR. HENRY SHAW, F.S.A.

Portrait traditionally regarded as of MARY QUEEN OF SCOTS, according to the following memorandum in the handwriting of Francis, seventh Lord Napier, written probably about 1790. "This picture of Mary Queen of Scots, supposed to be painted when she was about twelve years old, has ever been considered to be an original picture, and has been in possession of the family of Napier for many generations." On canvas; height, 2 feet 3 inches; width, 1 foot 10 inches. It portrays a young lady of piquant expression, and fair complexion; her hair is light brown, with a coronal of red roses, and ostrich feathers drooping at the back of her head. The fashion of her deep ruff, her singular white and red striped dress, the peculiar jeweled band attached to the cross hanging on her breast, and which, passing over the right shoulder, was fastened possibly to her girdle; these, and other details of this charming picture, are shown by the accompanying engraving, for which we are indebted to the kindness of Mr. Mark Napier. The close resemblance, however, of this portrait to that of the Infanta of Spain, in the collection of the Earl of Denbigh at Nuneham Paddox, Warwickshire, forbids our acquiescence in the family tradition assigning it to Mary Stuart. That painting is thus inscribed,—"This is the picture of the Infanta of Spain, that was brought over by the Duke of Bucks. She was to have married King Charles the First." THE LORD NAPIER.

Portrait of MARY QUEEN OF SCOTS, painted in enamel, of oval form, 6¼ inches by 5. She is represented in a black dress, the background bright blue. This appears to be a copy from the engraved portrait by De Leu. It is thus inscribed, MARIA STUAERT D · G · SCOTIÆ REGINA · DOVAG · GALLIÆ.—A copy in oils of the miniature portrait of Mary, in the Corsini Palace at Rome, attributed to Peter Oliver.

[1] This facsimile of a highly interesting portrait may be obtained, with descriptive letterpress, from Mr. Shaw, 37, Southampton Row, London.

From the Original Portrait in possession of the Lord Bayner.

Vostre tres humble et tres obeissante [illegible]
Marie

The dress is black, with ornaments of pearls, &c. Peter Oliver, it may be observed, was not a contemporary painter: a miniature portrait of Mary, as supposed, by his father, Isaac Oliver, formerly in Dr. Meade's collection, is now in the possession of Her Majesty. It is of a different type from that exhibited, and is engraved in Jebb's *Collections*. Walpole mentions also an exceedingly fine copy in enamel, by Zincke, purchased by H. R. H. the Duke of Cumberland.—Several rare engraved portraits of Queen Mary, among which were the full-length by Hans Liefrinck, an engraver at Antwerp, contemporary with her time;[1] the portrait by Cöck, dated 1559, mentioned in Walpole's *Anecdotes*, vol. v. p. 25, as from an authentic picture; the interesting portrait by Peter Merigianus, and that signed "R. Gaywood fecit, 1655." These, and numerous other engraved portraits, are noticed in the classified description of the portraits of Mary, by Prince Labanoff, entitled, "Notice sur la Collection des Portraits de Marie Stuart, appartenant au Prince Alexandre Labanoff," 8vo. St. Petersburgh, 1856.

MR. STIRLING OF KEIR, M.P.

Portrait affirmed by Dr. Waagen to be of MARY QUEEN OF SCOTS in the earlier part of her life. It represents a lady in mourning; a coronet, resembling that of a Princess of England, is placed near her. It is preserved in the gallery at Syon House, but hitherto had not been identified. The features bear a very striking resemblance to those of various members of the Stuart family, more especially Henry, Duke of Gloucester, son of Charles I. There appears, however, no sufficient ground for the supposition entertained by the learned Director of the Royal Gallery of Berlin. We are indebted to Mr. Charles E. Dalrymple for the suggestion, which appears on careful consideration highly probable, that this portrait may be that of the Princess Mary, daughter of Charles I. She espoused William II. Prince of Orange, in May, 1648, and was mother of William III. King of England. It may be supposed that she here appears in mourning for her father, who was beheaded nine months after her marriage. The painfully sad expression of the features is consistent with this notion, which appears corroborated by the style of art, being that of the Flemish school, and also by the costume, which partakes of Flemish character.

THE DUKE OF NORTHUMBERLAND, K.G.

[1] See Labanoff, *Portraits*, No. 41, p. 165.

Portrait, as supposed, of MARY QUEEN OF SCOTS. It represents a young lady in a very rich black dress, with numerous jewels. The date 1562 appears upon it, with the indication of her age,—ETAT. 19, corresponding with the age of Mary Stuart at the period. She had become a widow on December 5, 1560; and it has been alleged that she is represented in this portrait as mourning for Francis II. On comparison with one of the miniatures in Her Majesty's collection, namely, that of Mary, in a pink striped dress, described in Vanderdoort's Catalogue of the limnings belonging to Charles I., it has been affirmed that the proof of identity was established. It must, however, be admitted that the features and expression, as compared with other portraits, present a marked discrepancy, for which the effect of peculiar costume, a pleated muslin passing under the chin, tending doubtless to modify the general character of the countenance, will not sufficiently account. The picture has been regarded as bearing a strong resemblance to the portrait of Mary of Guise at Holyrood Palace. It is painted on panel; height, 18 inches; width, 13 inches. It is carefully finished, and is a production of an able artist, probably of the French school.

MRS. M. FORBES.

Intaglio portrait of QUEEN MARY, on white cornelian, set in a gold ring, formerly in the possession of Prince James (the Old Chevalier) and of Cardinal York, his son. It subsequently came into the possession of Mr. Edgar, the descendant of Edgar, the Prince's confidential secretary and friend. From him the ring, and the pistols of Prince Charles Edward, before described (see p. 196), were obtained by the present possessor.

THE REV. JOHN HAMILTON GRAY.

Portrait of QUEEN MARY, in a black dress with a collar of fur; a small necklace and cross attached to it. Of octagonal form; dimensions, 10¾ inches by 8½. It is supposed to have been obtained by the late Mr. Heber, and is now preserved at Hodnet Hall, Salop.

MR. CHOLMONDELEY,
through the Rev. R. H. CHOLMONDELEY, Rector of Hodnet.

Portrait of QUEEN MARY, "from the original in the King's Closet, Versailles."

MR. JAMES DRUMMOND, R.S.A.

Portrait of QUEEN MARY, described as a copy of the original at Paris, representing her when Dauphiness, at the age of eighteen. It was brought from France by Mr. Lauder of Carrolside, a zealous Jacobite, and well known in Edinburgh in his day as "Beau Lauder." He was maternal uncle of the present possessor. On the back of the canvas is written—"Mary Queen of Scots, from the original in the French King's Closet at Versailles. By Le Croix." This painting represents her with an aigrette and jewel on her forehead, pearls in the hair, a collar of white fur around the neck, her dress dark green damasked, a jeweled cross suspended by a riband round her neck. In the background, on her left, appears a plain cross and crown. MR. J. L. RUTHERFORD, EDINBURGH.

A coloured Engraving of the Portrait of QUEEN MARY, in the Bodleian Gallery, Oxford, in its original state when presented by Alderman Fletcher, a well-known collector in that city, where he had purchased it at a sale. That painting having been examined by Wilkie, it was discovered that it had been painted over, and the work by the second hand having at his suggestion been removed, a portrait wholly different in character and in costume was brought to light, which is now to be seen in the Gallery. An engraving had previously been produced by Mr. Slater, a printseller at Oxford; it is of the same size as the original, and, being coloured and varnished, presents almost a perfect facsimile of the painting which is now effaced.

MR. R. J. SPIERS, F.S.A., OXFORD.

Portrait of QUEEN MARY, on panel; she wears a red dress, and a kerchief over her head.

SIR JAMES CAMPBELL, BART., KILBRIDE CASTLE.

Portrait of QUEEN MARY; a copy executed about 1795, from a painting at that time in possession of Lord Gardenstone. The Queen is represented in a red dress; the picture is of the same type as the Marquis of Ailsa's portrait.

MR. GEORGE B. ROBERTSON, EDINBURGH.

Portrait, supposed to be of QUEEN MARY, and stated to have been formerly in possession of Sir William Stewart of Murthly Castle,

Perthshire. There were two portraits of this type there to be seen, of which one was considered to be an original.

MR. CHARLES ROBERTSON, EDINBURGH.

Portrait, supposed to be of QUEEN MARY; two escutcheons of her arms, France and Scotland, quarterly, are introduced in the upper corners of the painting. In the form of the face and the general expression, however, it differs materially from recognised portraits of Mary; the costume also is rather later than her time.

MR. MARK NAPIER, EDINBURGH.

Portrait of QUEEN MARY, in a red dress, described as a copy after Zuccaro, and resembling that in possession of the Marquis of Ailsa. It was purchased at the sale of the Collections of the late Mr. C. Kirkpatrick Sharpe. MR. J. D. SMITH, EDINBURGH.

Portrait, as supposed, of QUEEN MARY, after Zuccaro.

MR. ARTHUR DAVENPORT, CAPESTHORNE, CHESHIRE.

Portrait of QUEEN MARY, of the same type as that exhibited by the Duke of Sutherland (see p. 207).

MR. J. WHITEFOORD MACKENZIE.

Small Portrait of MARY QUEEN OF SCOTS, said to be a copy after Zuccaro; and a portrait of Queen Elizabeth.

THE REV. T. BARCLAY, D.D., CURRIE.

Painting which represents the decapitated head of QUEEN MARY, placed in a charger or large dish. The hair is brown; the features full, showing no emaciation after death. It was obtained from the Collection of Mr. Plura of Bath; and the statement received with it is, "that a page named Oliphant, attached to the Queen of Scots' household, took a sketch of the head, and carried it with him to Paris, where he entered the French service, and had this painting executed by Zuccaro from the sketch." There exist other paintings of the like painful character; of these, one presented by a Prussian nobleman to Sir Walter Scott is preserved at Abbotsford. The head is placed in a dish, on a table covered by a scarlet cloth, and

a narrow scroll appears from beneath the dish, inscribed, "*Maria Scotiæ Regina.* Amias Cawood. Fotheringay, the 9th Feb. 1587." The artist may have been related to Margaret Cawood,[1] the faithful attendant of the unhappy Queen. Another very painful delineation of the severed head, possibly a contemporary painting, may be seen in the United Service Museum. On the back is the following note :— "The head of Mary Queen of Scots the day after her execution. Lieut.-Col. Birch." We are indebted to Mr. Turnbull for the following notice, by a recent traveller in the north of Europe, of a similar memorial among the paintings in the *Ritter-Saal* at Fredericksborg in Zealand. "None touched us more than an exquisite head of Mary Stuart after her death. There is something so original in the sweet and mournful beauty that still lingers on her features even in death, that one is inclined to believe the tradition which alleges that it was taken from nature."[2]

THE LORD LONDESBOROUGH, K.H.

Cast from a medallion of MARY QUEEN OF SCOTS, bearing a portrait of considerable interest and authentic character. No original of this remarkable work has hitherto been found. Obverse, bust of Mary in profile, to right; she wears a close dress buttoned in front, a small ruff, a long veil is attached to her head-dress behind. Inscription as follows : · MARIA STOVVAR REGI SCOTI ANGLI. In the field behind the head, IA · PRIMAVE. This has been engraved by Heræus,[3] and also as the frontispiece to Chalmers' *Life of Mary*, vol. iii. It is there described as a portrait from a medallion while she remained in France. The signature of the artist is omitted in that engraving. The reverse does not appear to have been known. A cast, however, evidently executed a considerable time since, with one of the obverse, is in the possession of Major Adair. It represents a young female standing on a rocky foreground; with her left hand she raises her drapery, and in her right she holds a palm branch; the arm being

[1] She married Bastian Pagez, one of the French attendants on Mary; he was one of the grooms of her chamber. Mary Pagez, their daughter, was with Mary at the time of her execution.

[2] Brunner's *Denmark*, vol. i. p. 234.

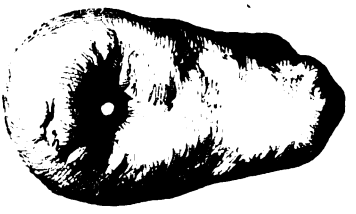
[3] *Bildnisse der regierenden Fürsten*, Vienna, 1828, folio, pl. xxii. This valuable work contains medals of sovereign princes, eminent personages, &c., from the fourteenth to the eighteenth century.

charged with a weight linked to the elbow, as if to keep it down; from this weight large drops of water apparently are falling. In the background is the sea, a town on a hill, and a water-mill, &c. Inscription, SVPERANDA OMNIS FORTVNA. This motto, with a female figure chained to a rock, is found on a medal of Hercules II. Duke of Ferrara (Herœus, pl. lv.; Mazzucchi, tom. i. p. 307). Diameter, $2\frac{5}{8}$ inches. This very interesting medallion especially deserves notice as almost the only portraiture of Mary in profile: it was executed by Jacopo Primavera, an artist of whom I have only been able to ascertain that he produced a very fine medal of Queen Elizabeth (Herœus, pl. xxii.); also medals of himself and Helena Nisselli, of Catherine de Medicis, Francis Duke of Alençon, Philip de Bethune, and Charles de Lorraine. He was probably one of the Italian artists attracted to the French court through the encouragement of Francis I. Herœus gives a smaller medal of Queen Mary of the same type (pl. xxvi. v. b.) It differs also in not having a pearled border. For these particulars relating to the works of Primavera we are indebted to the kindness of the Rev. Dr. Wellesley.—Impression from the dies of a medal of Francis II., at the Hôtel des Monnaies at Paris, struck doubtless on occasion of the Treaty of Edinburgh, signed July 6, 1560, by which the right of Elizabeth to the crowns of England and Ireland being recognised, the ambassadors of Francis and Mary assented that the King and Queen should cease to assume the arms and title of sovereigns of those kingdoms. *Obv.* Bust of Francis II. to left, in armour, an olive-chaplet round his head. *Leg.* FRANCISC · II · D · G · FRANC · ET · SCOT · REX. *Rev.* The initial F. ensigned with an arched crown, and placed between two cornucopias, from which issue small busts, respectant, possibly typifying Francis and Mary. *Leg.* ABVNDANTIA PVBLICA GALLIAR. *Exergue*, 1560. PAX · CVM · ANGLIS. Diam., $2\frac{1}{8}$ in. Figured in Mezeray, *Hist. de France*, tom. ii. p. 807.

MR. ALBERT WAY, F.S.A.

ADDENDA.

THROUGH the kindness of Alexander Morison, Esq., the accompanying representations are given of the hammers of hard clay, mentioned at page 37 (Antiquities of the Earlier Periods found in North Britain), and found on Mr. Morison's estates at Montblairy, in Banffshire. One of these curious relics has been presented to the Museum of the



Society of Antiquaries of Scotland ; no other example precisely similar in fashion has fallen under our observation. All remains of so early a period must be regarded with interest by the antiquary. They have been described by Mr. Stuart in the *Proceedings of the Society of Antiquaries of Scotland*, vol. ii. part iii.

Representations of SYMBOLIC FIGURES occurring on certain sculptured stone monuments in the parts of Scotland south of the Forth, comprising the ancient country of the Picts. The Symbols are cut either on rude pillars, or on oblong dressed slabs having crosses and other figures on their surface, and in a few cases on erect cruciform stones with sculpture. These remarkable monuments, about 160 in number, have been admirably illustrated by the late Mr. Patrick Chalmers of Auldbar, in a volume containing the Sculptured Stones of Angus ; and by Mr. Stuart, in the *Sculptured Stones of Scotland*, produced by the Spalding Club. The principal types of the symbols are here figured from Mr. Stuart's plates (see woodcuts, next page).

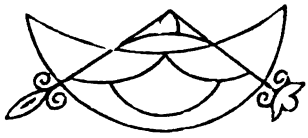


Fig. 1.—Crescent with double Sceptre. Crichie, pl. 10.

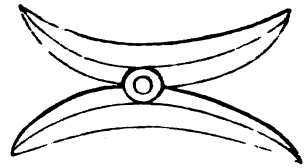


Fig 2.—Double Crescent. Ulbster, pl. 40.

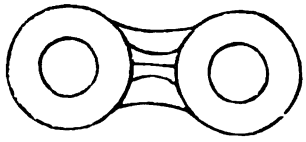


Fig 3. Spectacle ornament. Logie, pl. 3

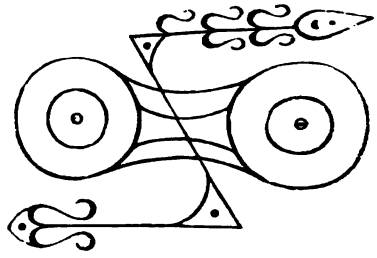


Fig. 4.—Spectacle ornament with Sceptres. Insch, pl. 6.

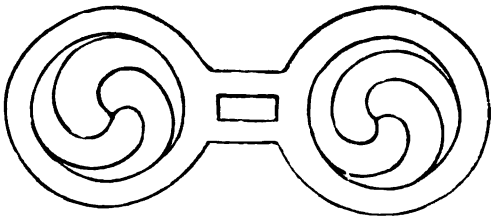


Fig. 5.—Ornamented Spectacle ornament, without Sceptres. Ulbster, pl 40.

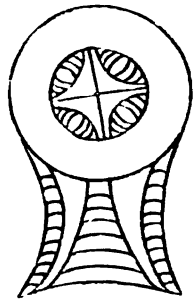


Fig 6.—Semi spectacle ornament Arndilly, pl 15

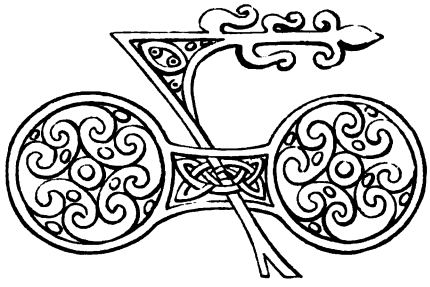


Fig 7.—Spectacle ornament with Sceptres (lower part imperfect). Brodie, pl 23.

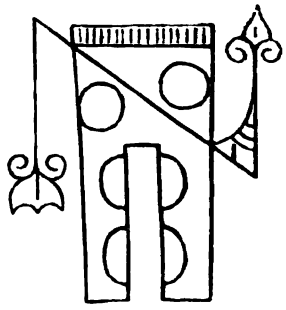


Fig. 8.—Oblong ornament with Sceptres Arndilly, pl. 15.

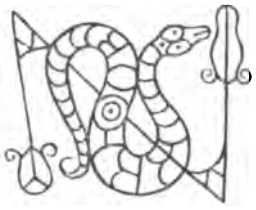


Fig. 9.—Serpent with Sceptres.
Newton, pl. 27.

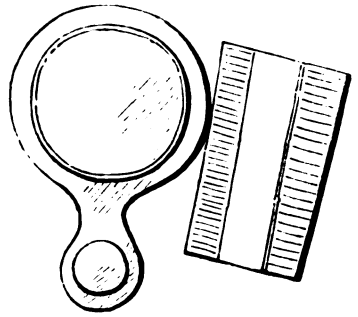


Fig. 10.—Mirror and Comb. Maiden Stone.
Garioch, pl. 2.

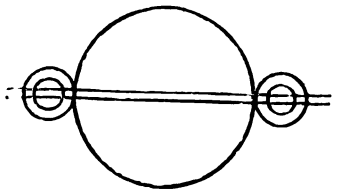


Fig. 11.—Double handled Mirror.
Kintore, pl. 109.

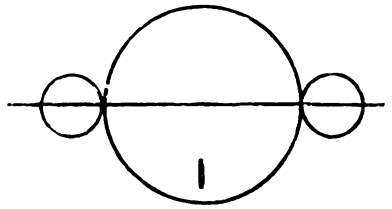


Fig. 12.—Double handled Mirror.
Lindores, pl. 102.

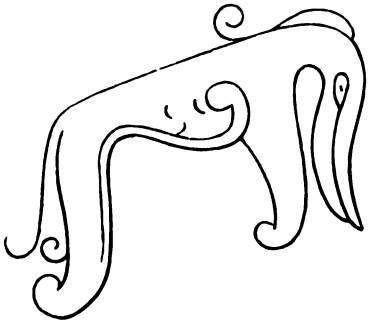


Fig. 13.—Elephant or Walrus?
Crichie, pl. 10.

Fig. 14.—Ornamented Elephant?
Brodie, pl. 22.

Fig. 16.—Fibula?
Clyne, pl. 131.
Compare Dyce, pl. 9.

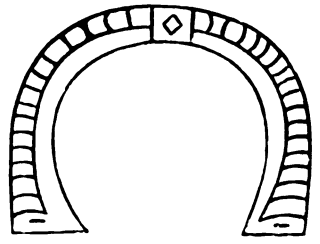


Fig. 15.—Horse shoe or Fibula?
Fercyton, pl 5.

Fig. 17.—Portion of Spectacle ornament.
St. Madoes, pl. 53.

They have been thus described :—1. Crescent with double sceptre ; in this example combined with one other symbol only, a monstrous animal, hereafter described. 2. Double crescent, without sceptre. 3. "Spectacle ornament," as familiarly termed, consisting of two circles connected by cross lines. 4. The same, traversed by a remarkable Z-shaped symbol, with the ends floriated. 5. The same, without sceptres, the circles containing a triple whorl, prevalent in early Irish ornamentation (see cut, p. 224), found also in other parts of the kingdom. 6. Semi "spectacle ornament," of rare occurrence. 7. "Spectacle ornament," with cruciform and riband patterns, and intersected by the remarkable Z symbol, of which the lower extremity is lost. 8. Oblong symbol of unknown import, traversed by a floriated Z. 9. Serpent, traversed by the floriated Z ; serpents occur also without any such accessory. 10. Mirror and comb, of frequent occurrence ; sometimes the mirror seems convex, in other examples concave like a shallow patera ; sometimes it has two handles, and is traversed by horizontal lines, as in figs. 11, 12 ; the latter shows a small incision at the lower side of the principal circle, which occurs elsewhere. 13. A long-snouted animal, supposed to be an elephant ; Mr. Westwood, however, is disposed to regard it as the walrus.[1] 14. The like animal, with interlaced riband work. 15. Arch like a horse-shoe, possibly representing a neck ornament or fibula ? 16. Fibula ? 17. Concentric circles ; in this example forming part of a "spectacle ornament," with floriated sceptres, the remainder defaced. Besides these there occur fish, sometimes erect like the *hippocampus*, animals, interlaced serpents, hammer, anvil and tongs, &c.[2]

MR. JOHN STUART, SEC. SOC. ANT. SCOT.

A remarkable PORTRAIT, supposed to represent a young nobleman of the family of the Mordaunts, Earls of Peterborough. It is on panel ; height, 36 inches ; width, 28 inches. The costume is strik-

[1] It occurs on twenty-two monuments. See Mr. Westwood's remarks, *Archæol. Journal*, vol. xiv. p. 192.

[2] See notices of these peculiar symbols in the Preface to Mr. Stuart's *Sculptured Stones of Scotland;* also in the *Archæol. Journal*, vol. xiii. p. 383 ; xiv. p. 192. The floriated Z and spectacle symbol are found on the silver ornaments found at Norrie's Law, described in this Catalogue, p. 29.

ing; the painting in fine preservation and strongly coloured. It has been attributed by Walpole to Lucas de Heere. The following inscription appears near the top: ANNO DNI · 1563 · Æ · SVÆ 22. He wears a small black cap fastened with aglets, a white stiff-bodied doublet, black cloak, a small ruff, and ruffles edged with black lace. His gloves appear in his left hand.[1] This fine painting was described by Walpole as preserved at Drayton, the ancient seat of the Mordaunts, then in possession of Lady Elizabeth Germain.

MR. FLETCHER OF DUNANS.

Casts of a remarkable medal of WILLIAM SCHEVEZ, consecrated Archbishop of St. Andrews in 1478. It does not appear to have been hitherto noticed. Obverse, a bust of the Archbishop; profile to left, in very high relief. On his head is the *berretta* or close cap worn by ecclesiastics. The inscription is as follows: WILHELMVS · SCHEVEZ · S'CI · ANDREE · ARCHIE'PS. Reverse, an archiepiscopal cross-staff, surmounted by an escutcheon charged with these bearings, quarterly, 1 and 4, three cat-a-mountains in pale passant (Schevez of Mureton), 2 and 3, a cross voided in the centre, therein a mullet of six points; a cross-crosslet fitchy on the upper limb of the cross. LEGATVS · NATVS · & · TOTIVS · REGNI · SCOTIE · PRIMAS · 1491. The date is in Arabic numerals. Diameter, $2\frac{3}{4}$ inches. This fine and very rare medal appears to be of Flemish workmanship. William Schevez was much in favour with King James III.; he was one of the Commissioners to effect a truce with Edward IV., King of England, in 1482; he was sent to renew the alliance with France, and was employed in several negotiations in England. In 1491 a memorable controversy occurred, through the ambition of the Bishop of Glasgow, who prevailed with Pope Innocent VIII. to erect his see into an archbishopric, thereby exciting the displeasure of the primate whose power was thus diminished. A settlement was finally effected by which the sees of Galloway, Argyll, and the Isles, were placed under the jurisdiction of Glasgow, whilst St. Andrews continued to retain the primacy.[2] The medal was doubtless struck with some allusion to this controversy, and probably in assertion of the archbishop's authority. The *Legati nati*, according to Ducange, were

[1] See Walpole's *Anecdotes of Painting*, vol. i. p. 262, edit. Dallaway.

[2] See Lyon's *History of St. Andrews*, vol. i. p. 238.

archbishops or bishops who enjoyed within their provinces and dioceses the authority of legates of the Apostolic See.[1]

THE REV. HENRY WELLESLEY, D.D.
Principal of New Inn Hall, Oxford.

A small round seal of the MALLIATORES, the hammermen or smiths of Dundee. Under a canopy of rude design appears a standing figure of St. Eloi, in pontificals, holding a crosier in his left hand, a hammer in his right. On an escutcheon beneath is a hammer ensigned with a crown. On each side of the figure is introduced a flower-pot, probably in allusion to the Virgin Mary. Legend, in Black letter, S · 9'e · artis · malliator' · s'ci · elegi · de · du'de. (Sigillum commune artis malliatorum sancti Elegi de Dunde.) The craft of hammermen included generally all who worked in metals with the hammer — goldsmiths, armourers and sword-cutlers, blacksmiths, &c. They were the most important of Scotch crafts. St. Eloi, Bishop of Noyon, was, according to Dr. Husenbeth's useful *Emblems of Saints*, the patron of smiths and of locksmiths. The matrix is of brass. Diameter, 1½ inch. Date, fifteenth century.

THE FACULTY OF ADVOCATES, EDINBURGH.

CIVIC INSIGNIA of Edinburgh (described at p. 133). I am indebted to the kindness of Mr. David Laing for the following additional particulars relating to the Mace and Sword borne before the Lord Provost of Edinburgh. They are extracted from the City Treasurer's Accounts, 1616, 1617, fol. 471. We there learn the name of the goldsmith by whom the mace was made, George Robertsone. The weight was 159 ounces, and the cost was £874, 10s.

[1] Two seals of Archbishop Schevez are described in Mr. H. Laing's *Catalogue of Scottish Seals*, Nos. 873, 874: on the latter the same arms appear as on the medal. Casts and electrotypes of this medal may be obtained from Mr. R. Ready, Lowestoft.

" Item, payit for the new Maiss paind (*sic*) o^{r} gilt, maid be George Ro^{t}sone, weyand ane hundrethe fyftie nyne vnce, at v.lib. x.s. the vnce, is viij.^{c}lxxiiij.lib. x.s.

" Item, for ane caice to put it in, x.lib. xiij.s. iiij.d."

By the following extract from the Council Register, April 4, 1627, it appears that the Sword was presented to the City by Charles I. in that year :—

" Quarto Aprilis I^{m}.vj.^{c} vigesimo septimo.

" The quhilk day David Aikinheid of Kilwyiss, Proveist, &c. . . . being conveynit in Counsall, compeirit M^{r} Johnne Hay, and producit his Majesties letter direct to the Proveist, Baillies, and Counsall of this burgh, of the dait the 3 day of Marche, 1627, quhilk they ordayne to be insert and registrat in thair Counsall buikes, *ad futuram rei memoriam.* Quhairof the tennour follows ; *sic supra-scribitur.*

" Charles R.

" Trustie and weilbelovit, We greet you weill. We have persaived by the effectes your affectioun to oure service, wherof We will not be unmyndfull when furder occasioun sall offer, wherby we may expres oure respect unto yow. We have sent yow a token of Oure favour, a Sword and Gowne to be worne by your Proveist, at such times and in such manner as was appointed by oure late deare Father. As yow have begun to be cairfull in oure service, We doe not doubt but yow will frome tyme to time continow to doe the like ; and speciallie in giving your best furtherance, in so far as you can convenientlie doe, to S^{r} James Baillie of Lochend, knight, who is to advance divers gret soumes of money for oure important and urgent service abroad : And lykwayes that yow encourage oure remanent Borrowes to doe the like, and to pay such pairt of the taxatiounis as ar to be payit by theme, with all convenient diligence that possibill can be used ; which recommending unto your serious caire, and which We will tak as acceptable service doone by yow unto ws, We bid yow fairweill. Frome oure Court at Newmarket, the 3 of Merche, 1627."

" And also the said Mr. Johnne producit the Suord sent be his Majestie and delyverit the same to my Lord Proveist to be keiped be him to the Tounes use, and ordanis to advyse aganis Fryday nixt quha sall beir, and quhen the same sall begin to be borne before the Proveist."—(Vol. xiv. fol. 41.)

The same day, "Mr. Williame Stewart, Maisser, delyverit the auld Maiss, quhilk he had of the guid Towne, . . . to the Deyne of Gild, to be kepit be him."—(Vol. xiv. fol. 416.)

In the accounts for 1632 occurs the following entry :—

"Item, ane band maid be Alex^{r} Maxwell, maser to the guid towne, for delywerie of y^{r} Mais, weyand fourtie wnces and an half of the suit (*blank*)."

The "LYON IN MOURNING," vols. i. and iii., a collection of Jacobite relics and memorials, formed by Bishop Forbes in 1745-46, and subsequent years. The relics are arranged within the binding of those volumes, which contain certain memoirs of the Rebellion brought together by him. He officiated in Leith, where he died in 1775. Among other matters is to be found in this collection the copy of the Communion Service used by the Rev. Robert Lyon, presbyter of the Scotch Episcopal Church at Perth, in administering the Holy Eucharist to his fellow-prisoners in Carlisle Castle, immediately before his and their execution. They suffered, according to Mr. Mounsey's Account of the Occupation of Carlisle by Prince Charles Edward, at Penrith, on October 28, 1746.

MR. ROBERT CHAMBERS, V.-P. SOC. ANT. SCOT.

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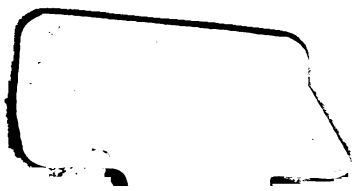
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